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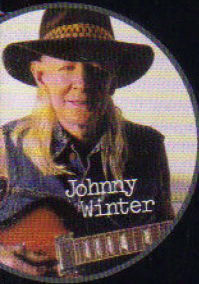

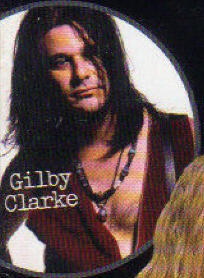

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the 411 on 46 MISSING Guitar Heroes

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AUDIOSLAVE I Am the Highway

CREED My Own Prison

VAN HALEN Ain't Talkin' 'Bout Love

ROLLING STONES Beast of Burden

CHARLIE PARKER Ornithology

Strum It! **ROD STEWART** Maggie May

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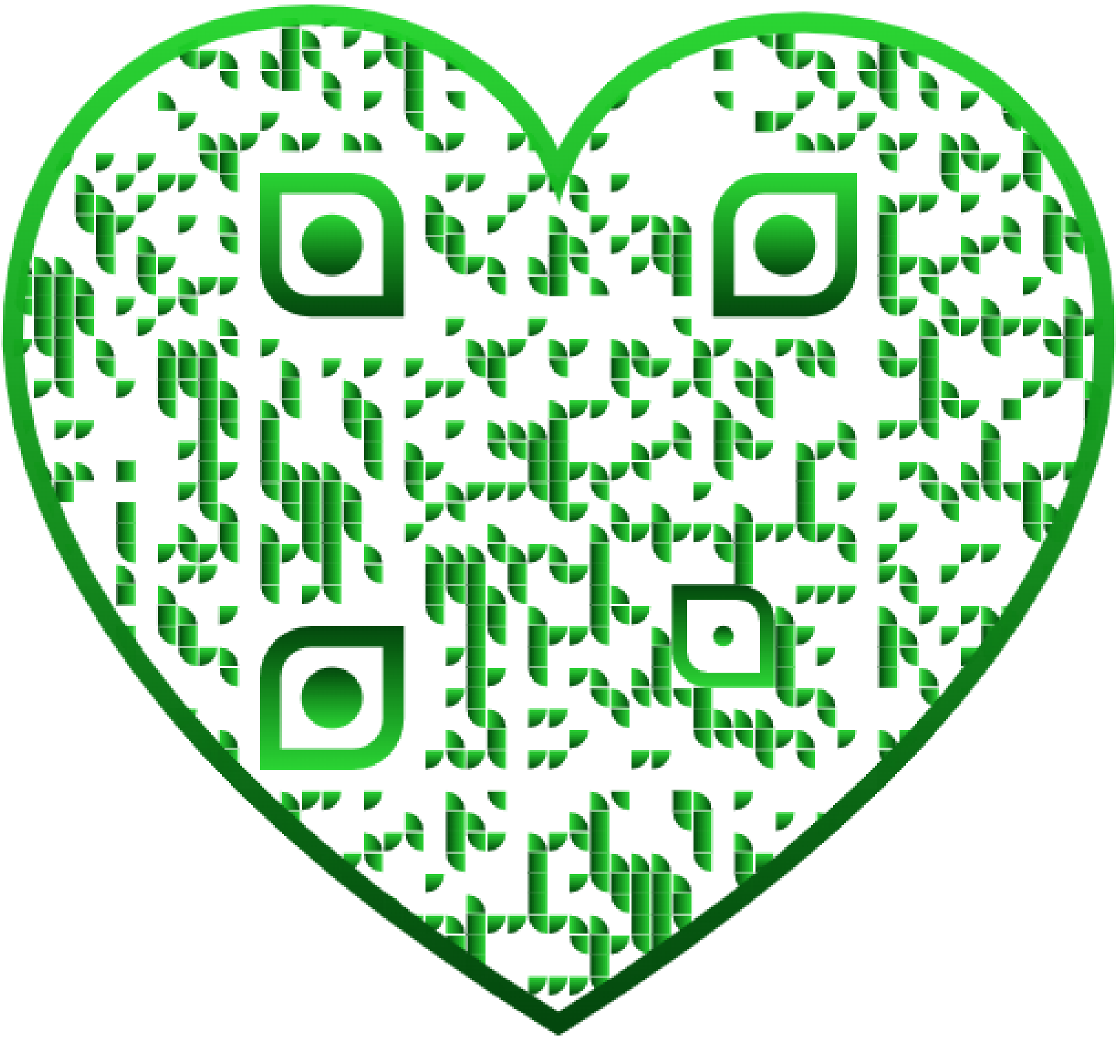

The Tones Between the Lines

DigiTech® GNX3 Guitar Workstation-Powered Presets

By Billy Clements

Listening to anything from Van Halen's debut album still amazes me. In this day and age of highly polished, double and triple track guitar recordings, there are few guitarists who have the talent and the tone to pull off one-take performances the way Eddie could. His 'brown sound' is one of the classic tones that many guitarists only dream of having. I hope you will enjoy trying Eddie's tone, as well as the tones for the rest of this month's songs.

Here's your guide to getting the great tones of this month's songs. Just dial in these settings on your GNX3 Guitar Workstation and you're on your way. If you have MIDI on your computer it's even easier. Just go to **www.digitech.com/guitarone** to download the presets directly into the GNX3.

Once you've got the tones, jump over to the built in multi-track recorder and lay down the rhythm tracks. Turn on the song repeat and you can practice that solo until you've got it nailed. You can also use the recorder as your portable tutor to practice this month's lessons. Just download the "Hear It On Line" lesson MP3's and take them with you.

HEAR IT ONLINE
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I hope the tones, playing hints, lessons and music provided here inspire you to take your playing to the next level.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

ROLLING STONES "Beast of Burden"

Display Name BEAST	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Tweed	Twed1x12	30	65	0.0	99
Red	Blackfac	Amer2x12	99	50	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	2	3250	12	4000	10
EQ - Red	–	-4	525	0	1600	8
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	Phaser	10	80	60	31
Delay	Off	–	–	–	–	–
Reverb	On	Theatre	6	99	24	15
Exp Assign	Exp 1	Vol Pre	0	99	–	–

ROD STEWART "Maggie May"

Display Name MAGGIE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Acoustic	Direct	99	99	0.0	1
Red	Tweed	Twed1x12	55	99	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-2	1150	12	5000	1
EQ - Red	–	4	385	-6	3400	7
Noise Gate	On	15	0	–	–	–
Chorus/Mod	On	Chorus	25	70	10	31
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Post	0	99	–	–

CREED "My Own Prison"

Display Name PRISON	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	99	54	0.0	1
Red	Rectfied	Vntg4x12	50	65	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-2	550	0	6350	5
EQ - Red	–	-6	925	-7	5800	4
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	Phaser	10	80	60	50
Delay	Off	–	–	–	–	–
Reverb	On	–	–	–	–	–
Exp Assign	Exp 1	Vol Post	0	99	–	–

CHARLIE PARKER "Ornithology"

Display Name ORNTHLGY	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Tweed	Twed1x12	30	65	0.0	1
Red	Blackfac	Amer2x12	60	60	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	2	3250	12	4000	10
EQ - Red	–	-4	525	0	1600	8
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	Theatre	6	99	24	15
Exp Assign	Exp 1	Vol Pre	0	99	–	–

AUDIOSLAVE "I Am the Highway"

Display Name HIGHWAY	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackfac	Amer2x12	73	61	0.0	1
Red	Blackfac	Amer2x12	99	59	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-5	450	-4	5300	9
EQ - Red	–	-10	2550	8	3200	9
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	Tremolo	62	75	Triangle	–
Delay	On	470	40	Off	30	60
Reverb	On	Arena	5	18	25	76
Exp Assign	Exp 1	Vol Pre	0	99	–	–

VAN HALEN "Ain't Talkin' 'Bout Love"

Display Name BOUTLOVE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britstak	Brit4x12	99	65	0.0	1
Red	Britstak	Brit4x12	99	65	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	4325	5	4600	10
EQ - Red	–	0	4325	5	4600	10
Noise Gate	On	7	0	–	–	–
Chorus/Mod	Off	Flanger	4	20	70	30
Delay	On	Mono	330	18	54	30
Reverb	On	Hall	12	63	55	31
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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Audioslave
"I Am the Highway"

By Dale Turner

Following their awe-inspiring performances during last summer's Lollapalooza tour, Audioslave—Chris Cornell (vocals), Tim Commerford (bass), Brad Wilk (drums), and Tom Morello (guitar)—took a bit of a breather. This provided Morello with an opportunity to jump back into the political spotlight; he toured the country as "The Nightwatchman," playing an all-acoustic set on the Tell Us the Truth Tour—a 14-date extravaganza designed to protest media consolidation and globalization. While we await Audioslave's next move, let's examine the quartet's evocative encore number, which killer crooner Chris Cornell kicks off, emerging from backstage with an acoustic axe in hand, performing solo for upwards of a minute, after which he's joined by the legendary "Rage" rhythm section.

CORNELL'S COWBOY CHORDS

"I Am the Highway" opens with the ethereal sounds of clean-toned electric, drenched in reverb, playing sustained C, G, D, and Am chords manipulated by the guitar's volume control. To cop this atmospheric effect, roll back your guitar's volume to "0," then, slightly before you want your chord to sound, simply strike the indicated voicing and gradually increase guitar volume—"fade in" style. A volume pedal may also be employed to similar effect.

The aforementioned intro chords, as well as nearly all the shapes used in this song's verse and chorus sections, fall into the category of "cowboy" chords—jangly open-string voicings played in open position, named in honor of self-accompanying, horse-ridin' pickers like Roy Rogers. Also referred to in some circles as "campfire" chords, these timeless shapes are among the first most pickers learn, because they require minimal hand-strength—no barre moves are required. In the transcription that follows, Cornell's cowboy chords occur in the context of the following progressions: C–G–Dm–Am, in the intro; F–C–G–Am, as well as F–C–Am–G–C–Am chord variations, in the verse and solo; and the chord sequence, during the chorus, of C–G/B–G–Dm–Am, which is punctuated by an E–E7 move. Consult the frames printed at the top of the arrangement for specific fingerings.

Once you hit cruising speed with this cut's cowboy chords, consider exploring the Am(add2) sound [**Fig. 1**] that Cornell & Co. capitalize on at various points in this tune. The result of adding a 2nd (B) to an Am triad (A–C–E), this colorful chord can be arrived at in a number of ways. Use **Fig. 2** as a springboard for some of your own chord experimentation.

MELLOW MORELLO

In contrast to the bombastic riffs and gizmo-guitar innovations Tom Morello is often heralded for, throughout "I Am the Highway" the axeman pulls in the reins and delivers some ultra mellow moves, at times sounding almost reminiscent of U2's the Edge. Shortly after Morello's initial entrance, at this song's chorus—where arpeggiated, tremolo-inflected, clean-tone sounds (played on a baritone guitar) are used to augment Cornell's strumming—his tasty lead break ensues. No toggle switch trickery or Whammy pedal weirdness here! instead, relying upon pitches pulled from A minor pentatonic (A–C–D–E–G) [**Figs. 3A–B**], and at times tapping into the complete A natural minor scale (A–B–C–D–E–F–G) [**Figs. 4A–B**], Morello moves the masses with steady eighth notes, spiced up with a dose of "Edge"-style echo repeats. For best results, set your delay to produce echoes every 340 milliseconds, picking each note lightly and using down strokes throughout.

TONE ZONE

GUITARS 1–2 & 5–6: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 2–3
EQ: Bass/Mid/Treble: 7/6/6
FX: Delay, tremolo
GUITAR 3: Baritone electric
GUITAR 4: Acoustic

Fig. 1

Am(add2)

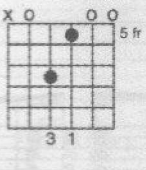
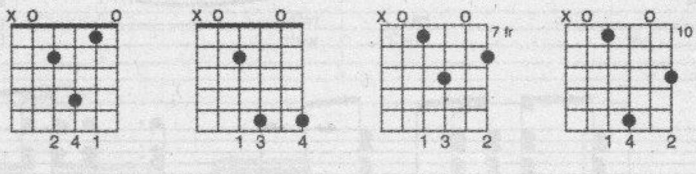
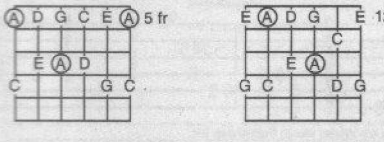


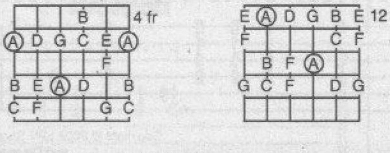
Fig. 2



Figs. 3A–B



Figs. 4A–B



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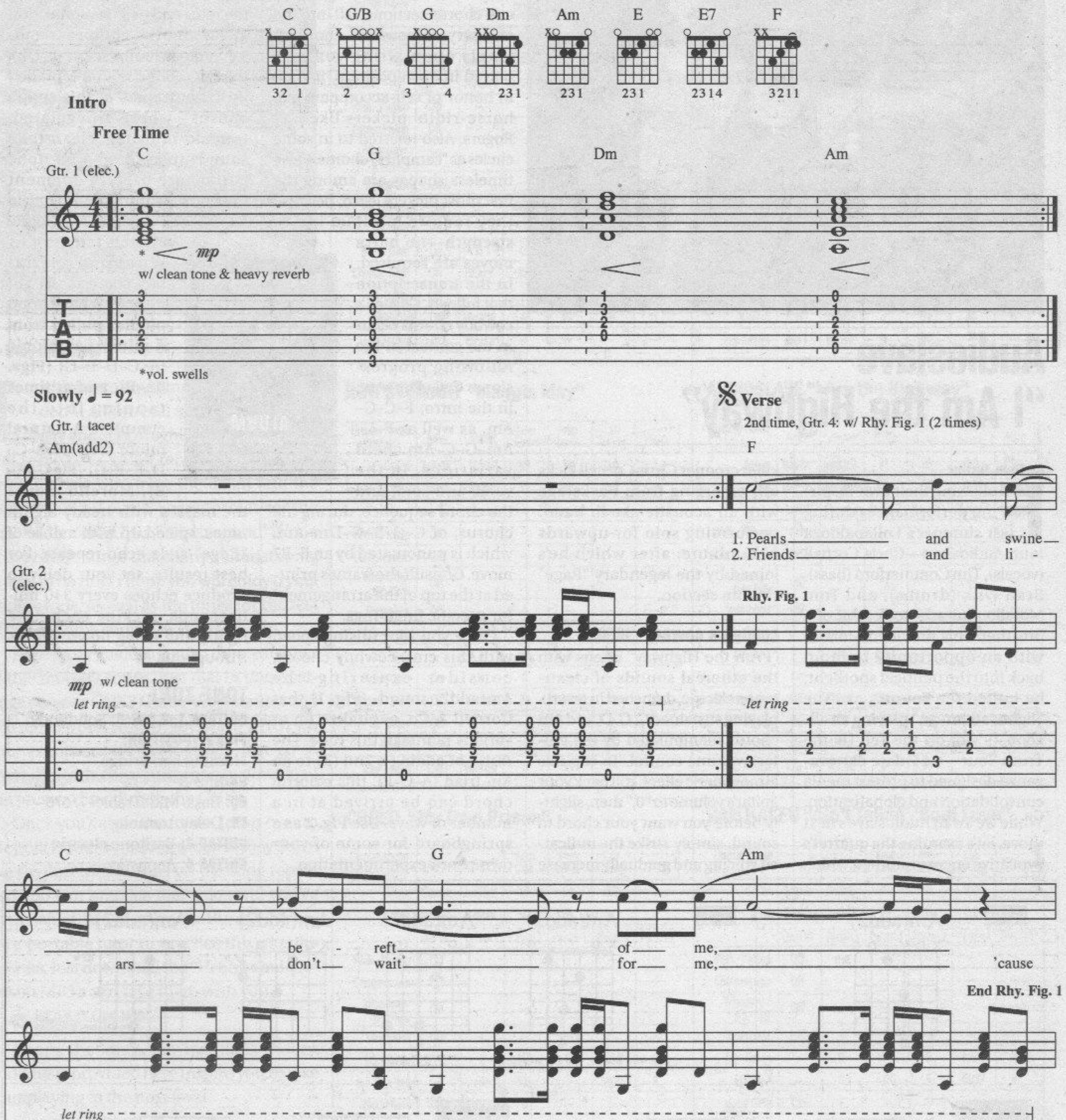
I AM THE HIGHWAY

As Recorded by Audioslave

(From the Epic/Interscope Recording AUDIOSLAVE)

Lyrics by Chris Cornell
Music written and arranged by Audioslave



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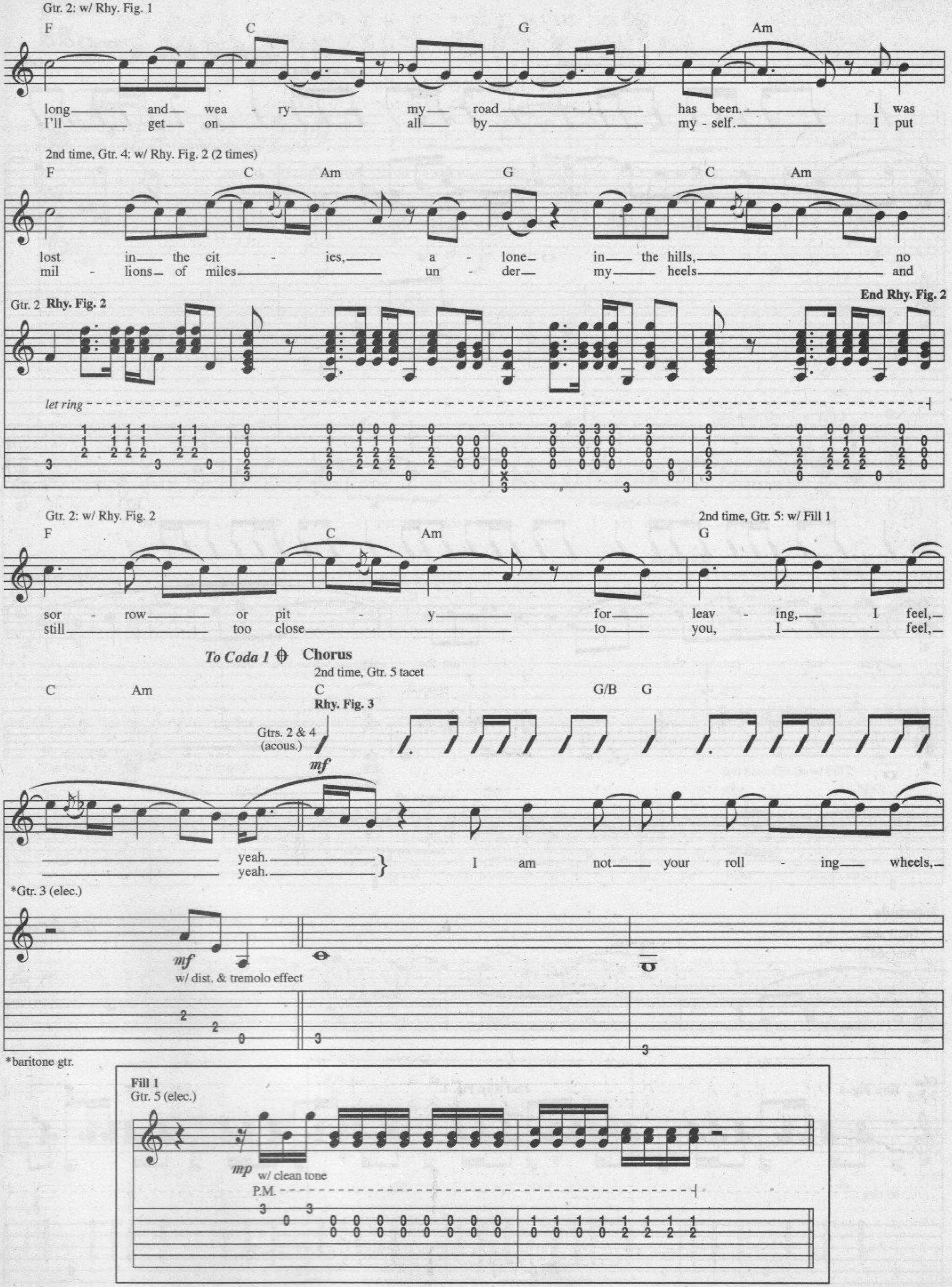

I Am the Highway

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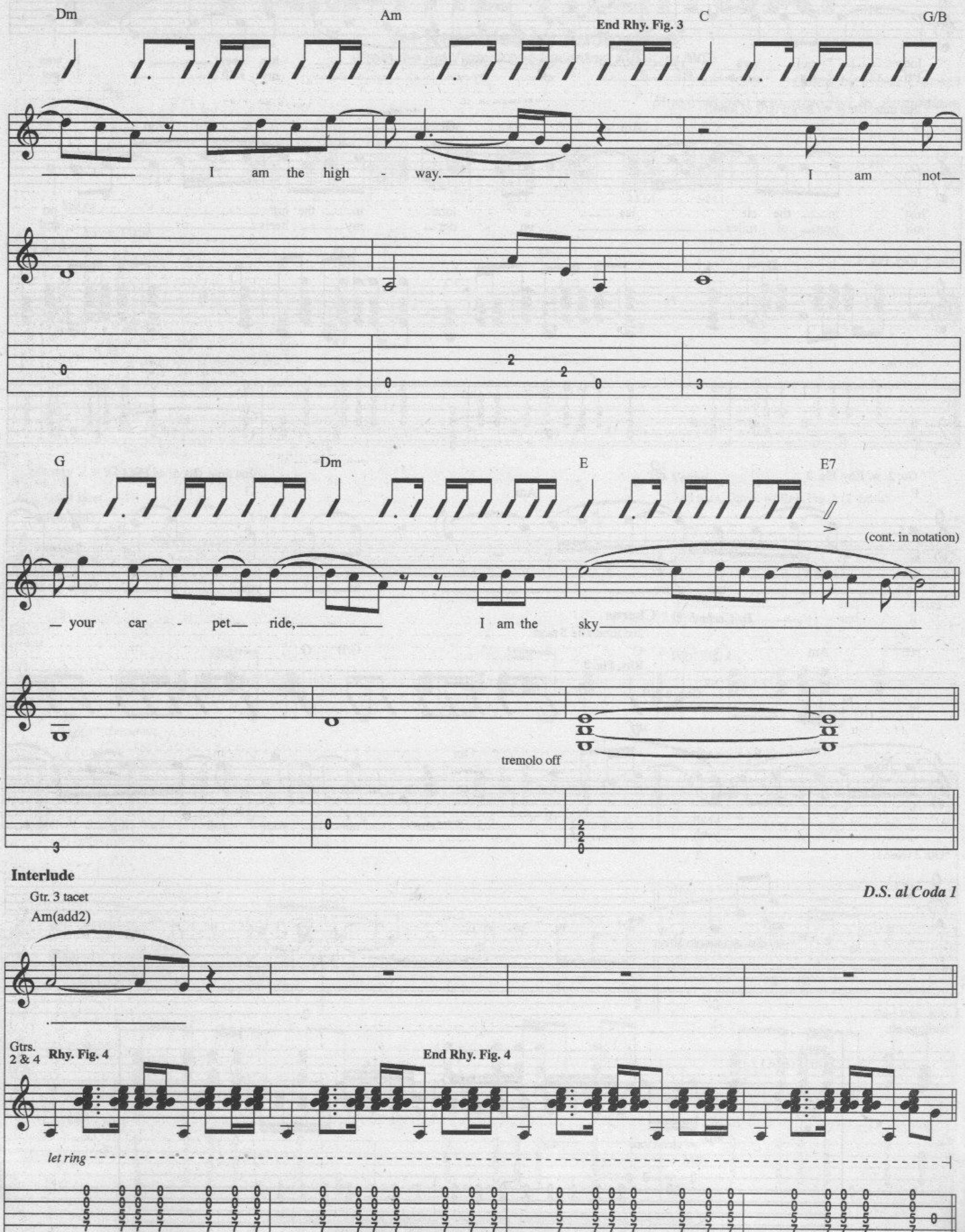

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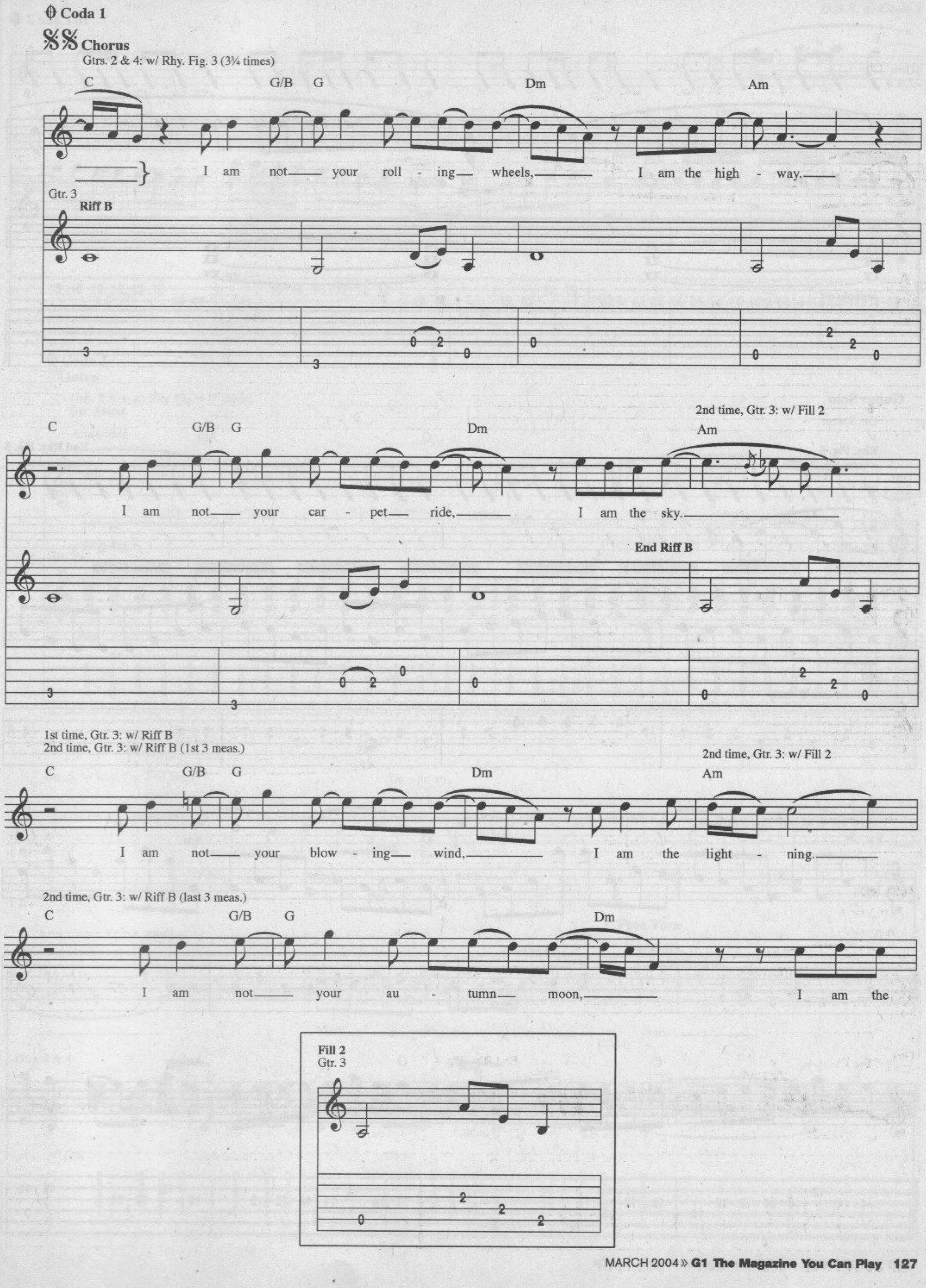

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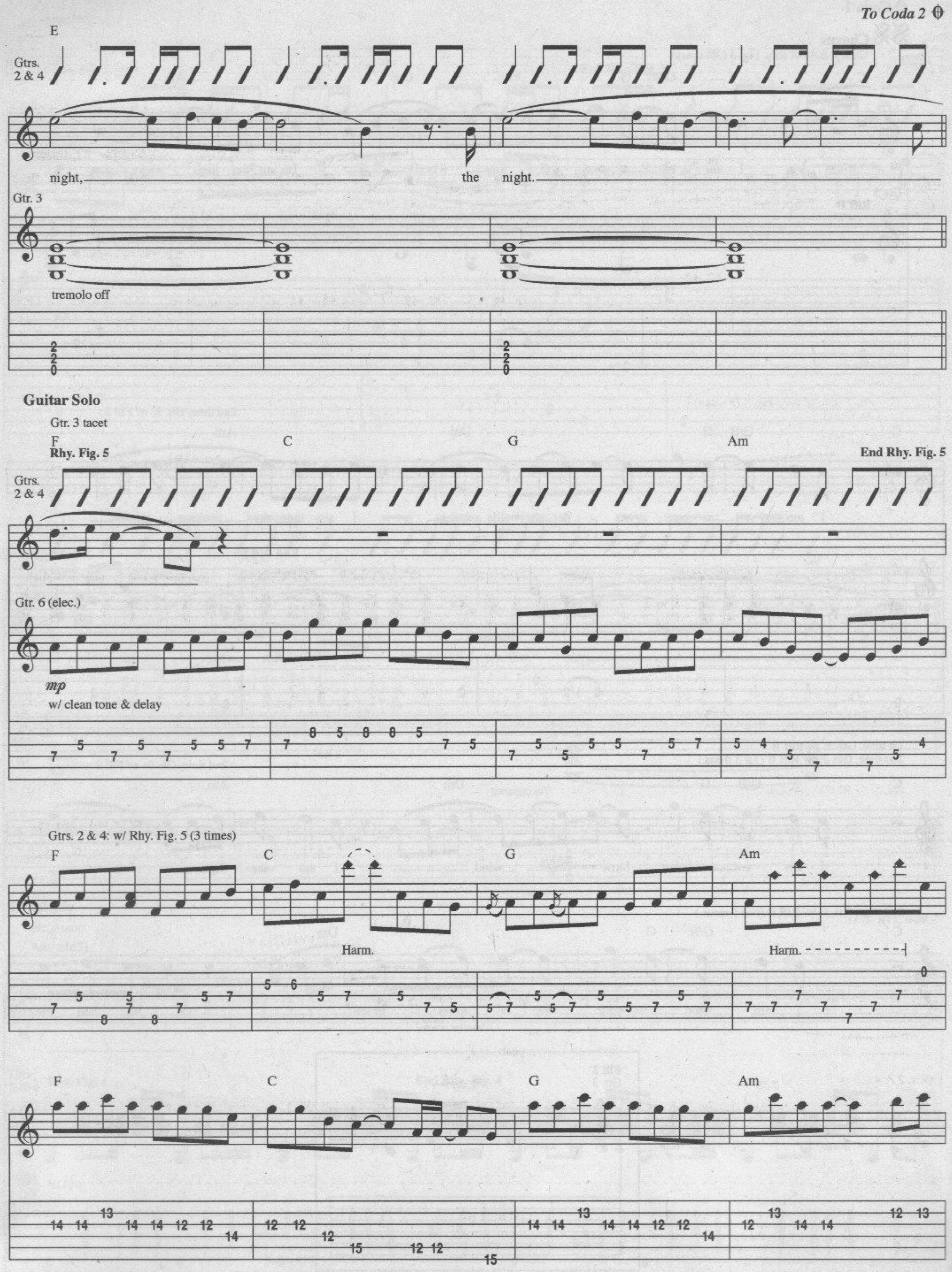

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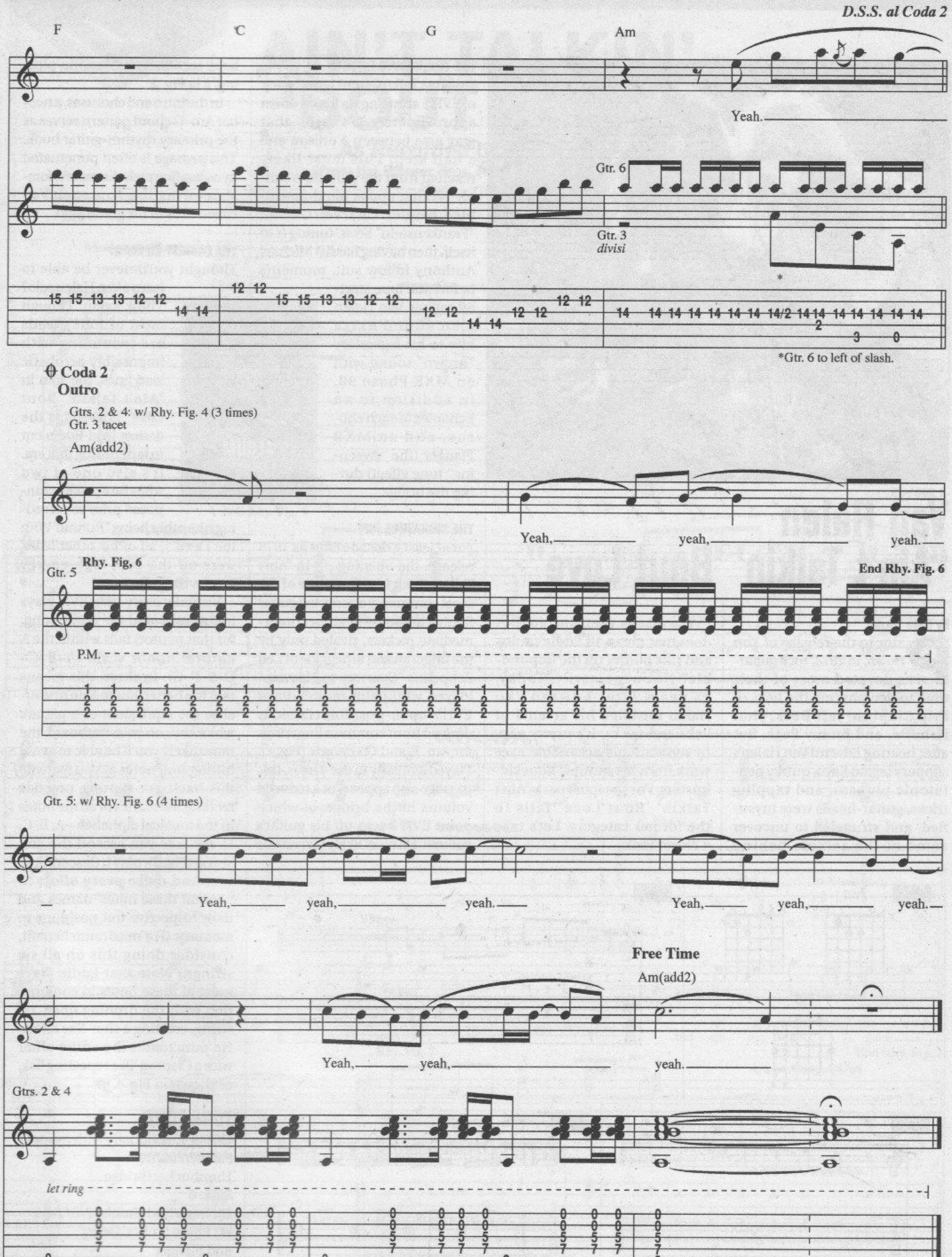


Van Halen
"Ain't Talkin' 'Bout Love"

By Dale Turner

Prior to the release of *Van Halen*, in 1978, rock guitarists devoted most of their time to deciphering the licks of Eric Clapton, Jeff Beck, Jimi Hendrix, and Jimmy Page. But after hearing Edward Van Halen's slippery legato lines, quirky pentatonic phrases, and tapping tricks, guitar-heads were mystified, and struggled to uncover some of the secrets behind EVH's insane axemanship. But does that mean all Eddie's solos and riffs border on the impossible? Not necessarily. Today, 25 years after Edward Van Halen unveiled his arsenal of licks and tricks, it's pretty easy to separate his accessible axework from his nuttiest knucklebusters. For the most part, "Ain't Talkin' 'Bout Love" falls in the former category. Let's take a closer look.

THE TUNING AND EFFECTS

On "Ain't Talkin' 'Bout Love," each of EVH's six strings is tuned down approximately 1/4 step—that gray area between a unison and a half step. This most likely resulted from the guitarist's simply picking up his hand-assembled Fender/Charvel/Gibson "Frankenstein" Strat, tuning it to itself, then having bassist Michael Anthony follow suit, moments before the tape started rolling. Van Halen also added extra bite to his legendary "brown" sound with an MXR Phase 90, in addition to an Echoplex in each chorus, and an MXR Flanger (the "sweeping" tone effect) during the bridge.

ALBUM
Van Halen
(Warner Bros.)

THE SIGNATURE RIFF

For at least a decade after its 1978 release, the opening riff in "Ain't Talkin' 'Bout Love" was one of the most commonly attempted guitar figures amongst beginner/intermediate pickers, rivaled only by the fingerpicked arpeggios of Led Zeppelin's "Stairway to Heaven." Played with palm-muted down EVH's open-position classic is derived from common fingerings for Am, F, and G5 chords [**Fig. 1**]. Played similarly in the verses, this passage also appears at a reduced volume in the bridge, at which point EVH backs off his guitar's volume. He most likely played this latter section using economy picking, à la **Fig. 2**.

In the intro and choruses, a two-bar Am–G chord pattern serves as the primary rhythm-guitar hook. This passage is often punctuated by ascending melodic moves, foreshadowing the approach Van Halen uses in his guitar solo.

THE EASIEST ED LEAD?

Thought you'd never be able to learn a Van Halen solo? Think again! Though most of EVH's leads are swimming with impossibly acrobatic lead lines, the solo in "Ain't Talkin' 'Bout Love" is perhaps the easiest lead Eddie cut to tape during that era. It's also one of two solos he actually composed prior to recording (the other being "Runnin' With the Devil"); all of his other leads were off-the-cuff, high-energy improvisations.

Virtually every note EVH plays in this solo (and the entire song, for that matter) falls within the A natural minor scale (A–B–C–D–E–F–G). In short, this means that the better you're able to visualize the equivalent of a piano's white keys on your fretboard, the more likely you'll be able to avoid hitting sour notes as you recreate this track. For starters, practice reciting the names of all the notes in the musical alphabet—A, B, C, D, etc.—as you ascend the 2nd string [**Fig. 3**]; play it descending, too. And make every effort to commit these notes' names and their respective fret positions to memory. (For maximum benefit, consider doing this on all six strings.) Note that Eddie plays most of these notes in conjunction with the droning open 1st string, creating a sitar-like effect. He punctuates the entire affair with a Clapton-like repeating lick, as shown in **Fig. 4**.

Fig. 1

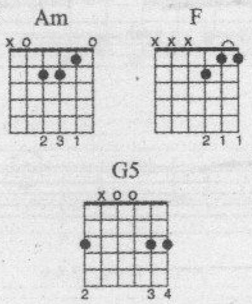


Fig. 2

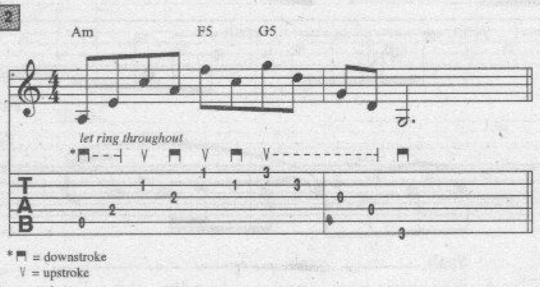


Fig. 3

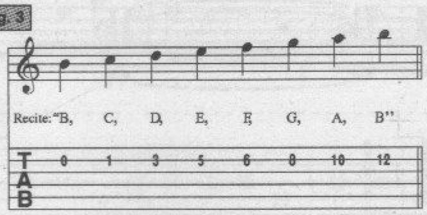
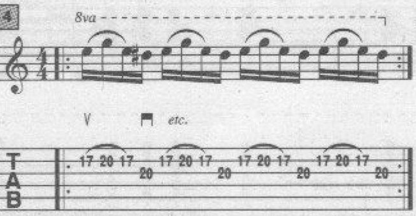


Fig. 4



TONE ZONE

GUITAR 1: Solidbody with tremolo
PICKUP/POSITION: Humbucker/Bridge
GAIN: 6
EQ: Bass/Mid/Treble: 7/5/7–8
FX: Phase Shifter, Delay, and Flanger

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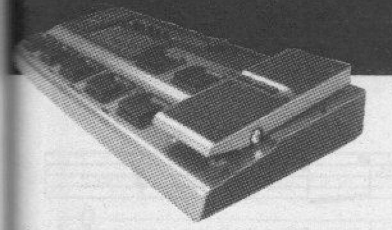


AIN'T TALKIN' 'BOUT LOVE

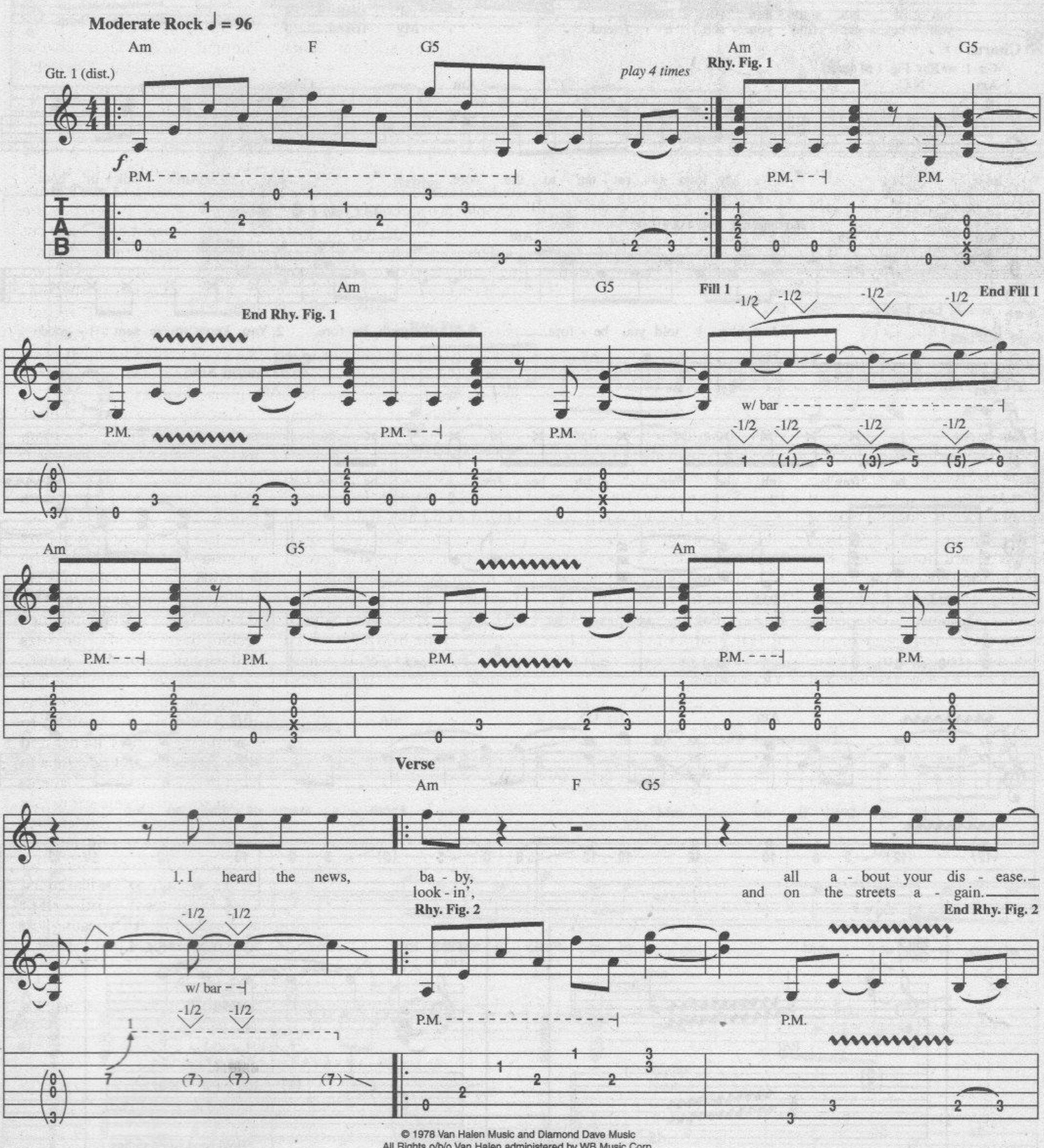
As Recorded by Van Halen

(From the Warner Bros. Recording VAN HALEN)

By Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth

Tune down 1/4 step

Intro



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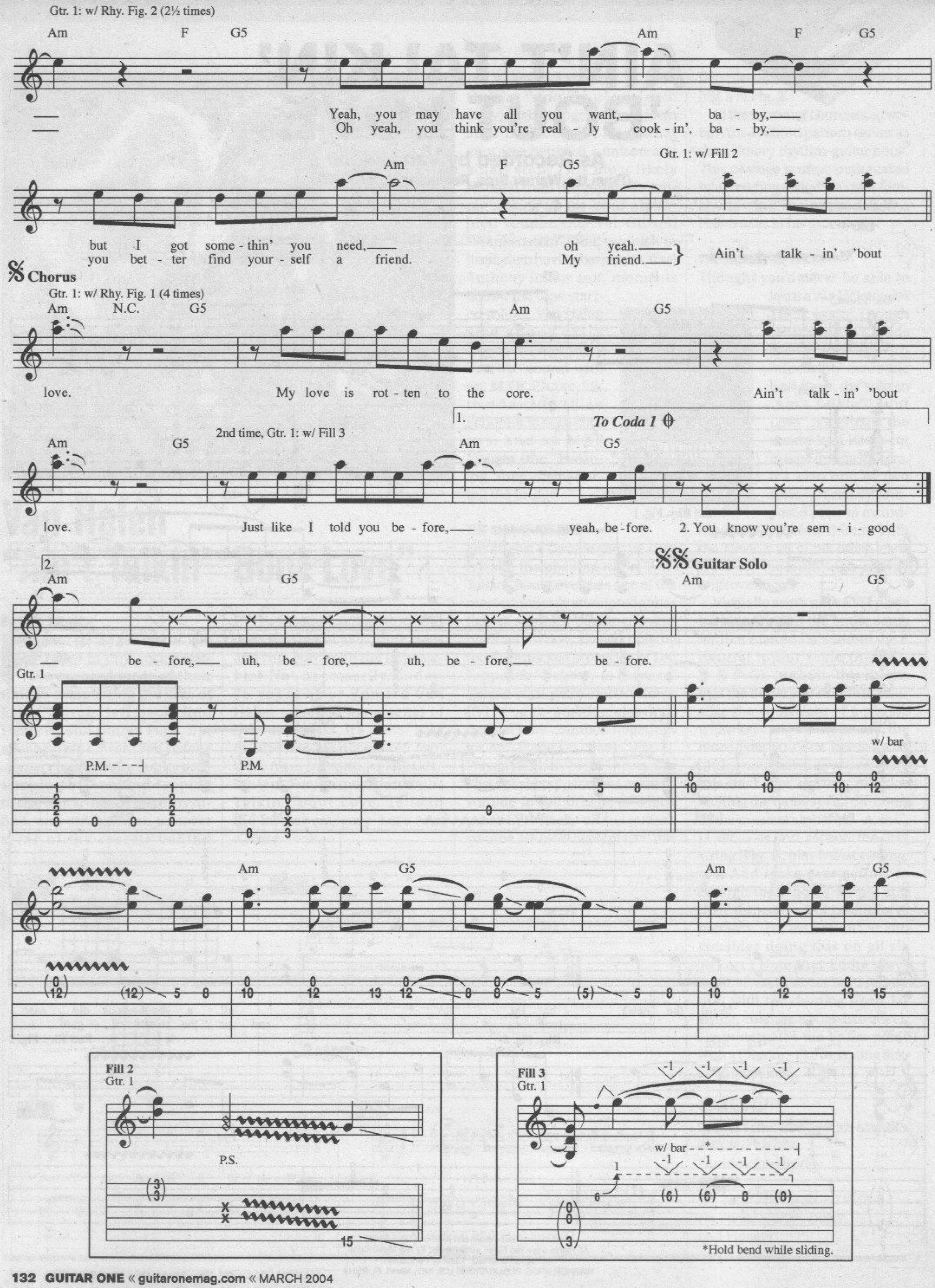

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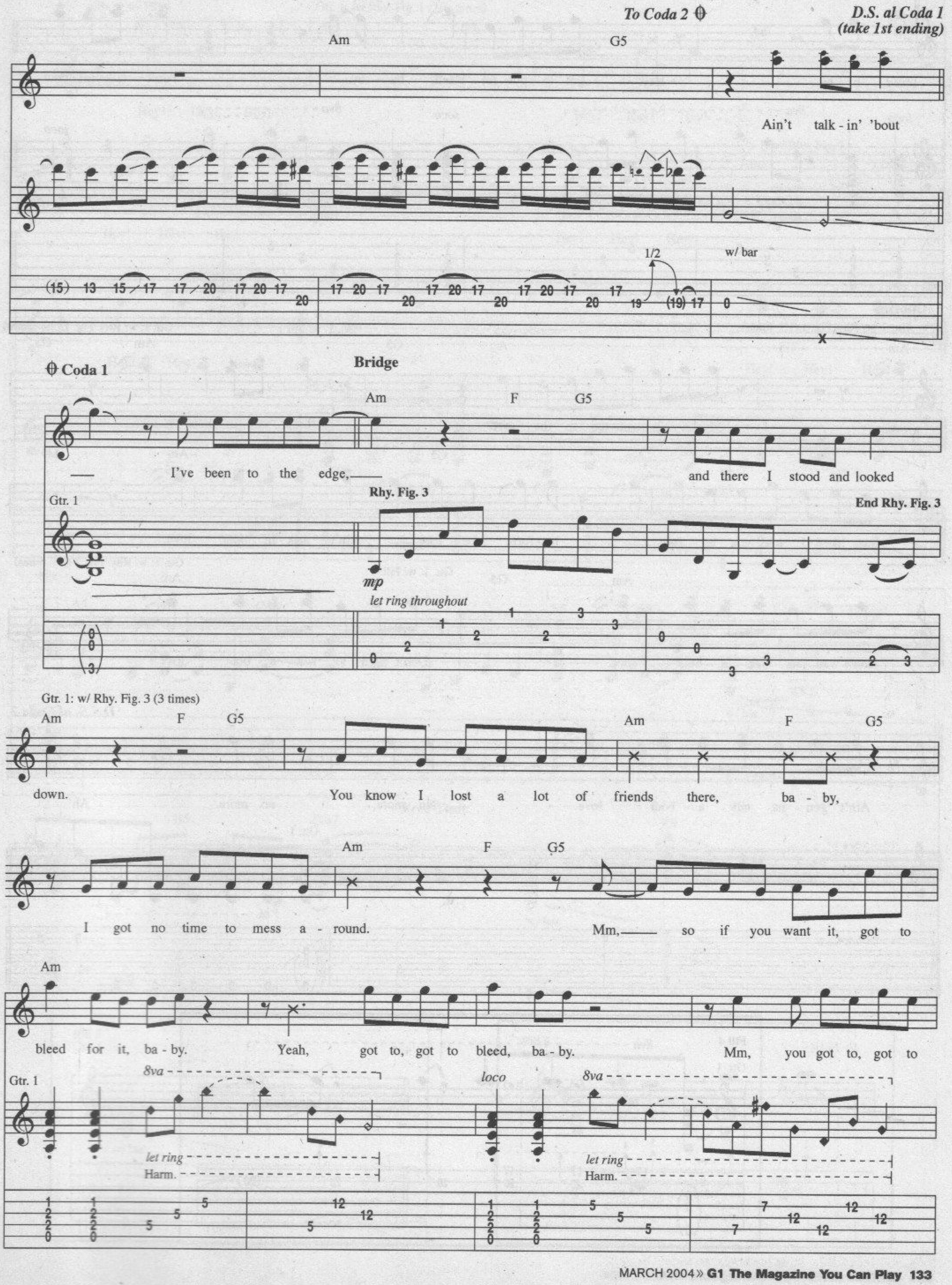

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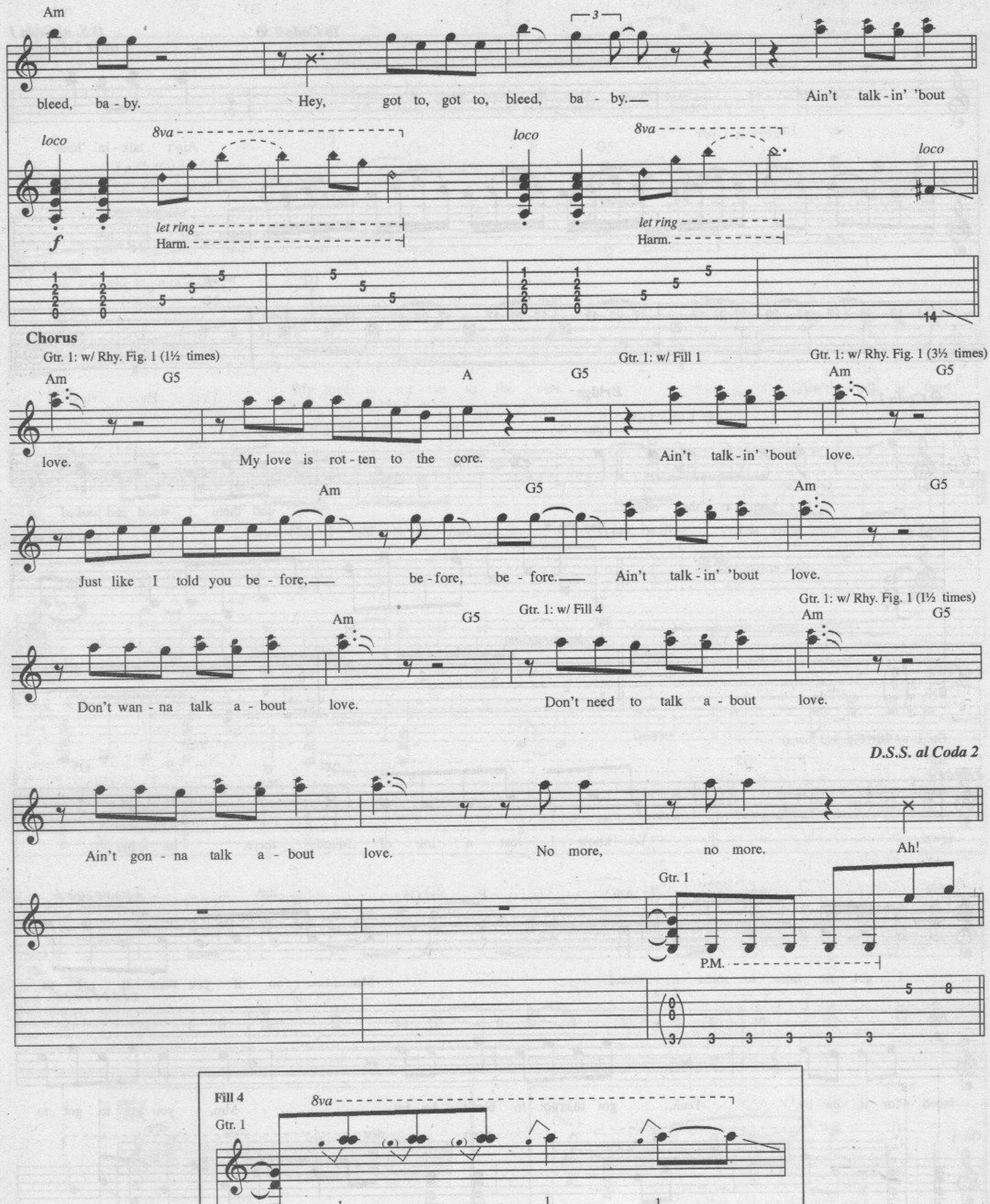

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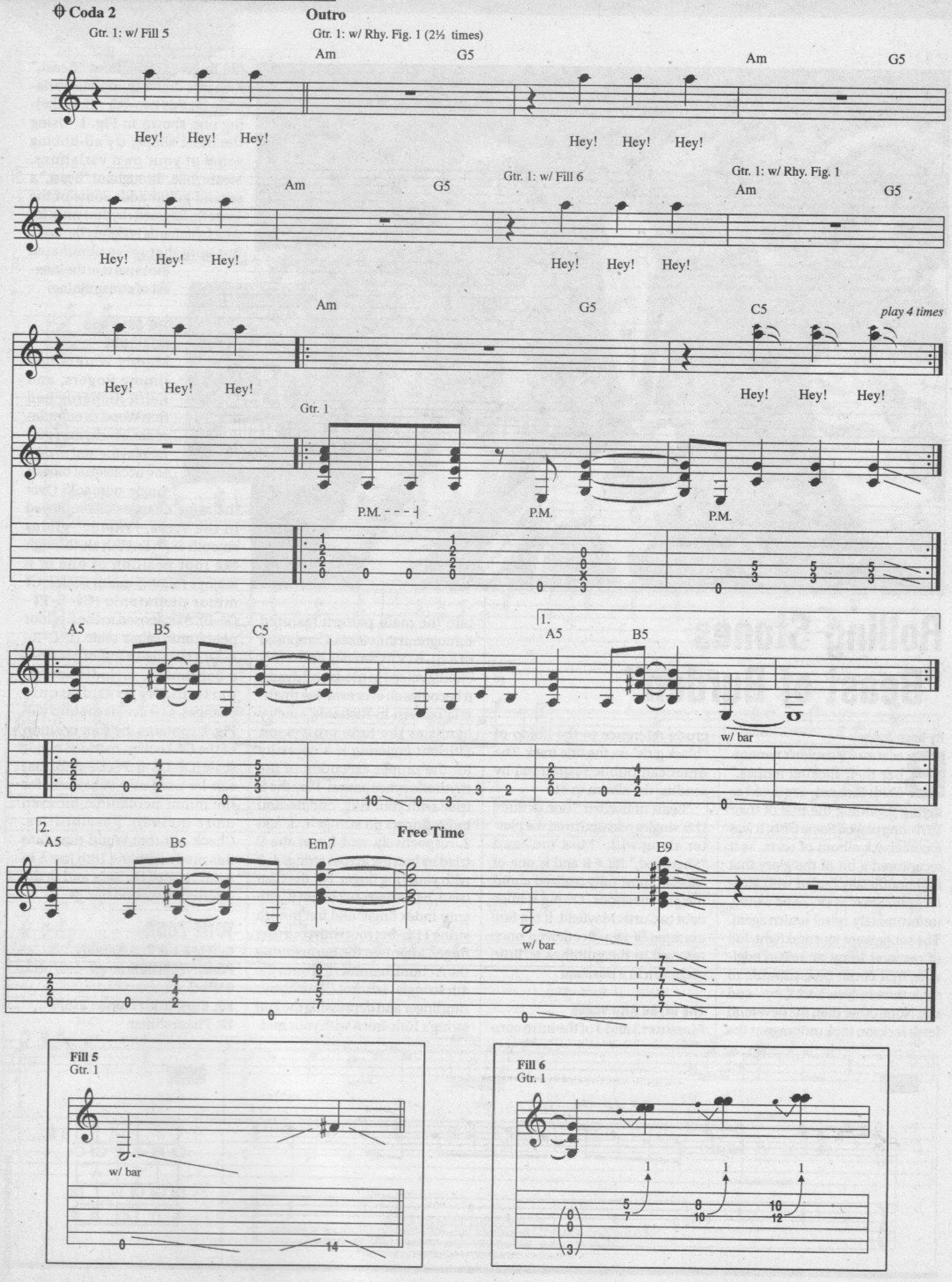


ALBUM
Some Girls
(Virgin)

MICHAEL PUTLAND/RETNA

Rolling Stones "Beast of Burden"

By Dave Rubin

"Because we couldn't remember their fucking names," Keith Richards is quoted as saying regarding the title of their 1978 long player, *Some Girls*. It was a comeback album of sorts, as it recaptured a bit of the glory that had unofficially ended with *Exile on Main Street* in 1972 and would, unfortunately, never return again. The songs were taut and tight, full of menace, irony, an urban edginess that could be attributed to their time in New York City—and sex. None other than the Reverend Jesse Jackson took umbrage at the crude reference to the libido of "black girls" on the title track. The American public responded by sending the album to #1.

"Beast of Burden," one of three U.S. singles released from the platter along with "Miss You" and "Shattered," hit # 8 and is one of "Keef's" most fully realized chord melody creations. Owing a huge debt to Curtis Mayfield, it is a fine example of why Beethoven once referred to the guitar as a "little orchestra in a box."

THE INTRO AND VERSE

Measures 3 and 4 of the intro contain the main pattern featured throughout the verses. Composed of E (I), B (V), C♯m (vi), and A (IV) chords voiced in triads and dyads, it becomes an ever evolving rhythmic pattern in Richards' sinewy hands as the tune progresses. Efficient fingering is a necessity for the proper execution of the rhythmic syncopation. Play the B triad with your ring, middle, and index fingers on strings 4, 3, and 2, respectively, and finger the E triad by barring across strings 4–2 with your ring finger. For the C♯m triad, bar strings 4–2 at fret 9 with your index finger and fret the 4th string 11th-fret root with your ring finger. Maintain the barre during the A chord, hammering onto the 4th string's 11th-fret C♯ with your ring finger and depressing the 2nd string's 10th-fret A with your middle finger. Throughout "Beast," Richards draws numerous variations on this two-bar riff, including one shown in **Fig. 1**. Using the basic shape, try ad-libbing some of your own variations. Meanwhile, throughout "Beast," a second guitar adds some of the smooth, filigreed rhythm work for which Richards is rightly lionized. But note that we've eliminated those parts in the interest of streamlining.

THE SOLO AND INTERLUDE

Muddy Waters had Jimmy Rogers, and Keith Richards had Ron Wood to complement his rhythm guitar playing and to take the occasional bluesy, single-note solo. Over the same changes as employed in the verse, "Woody" glides smooth as an English ale through the root position of one of E major's relative minor scales: C♯ minor pentatonic (C♯–E–F♯–G♯–B). As opposed to the E minor pentatonic blues scale (E–G–A–B–D), the relative minor provides a consonant, melodic sound, particularly over diatonic changes, as it avoids the ♭3rd (G). **Fig. 2** contains the root position of the C♯ Aeolian mode/E major scale (C♯–D♯–E–F♯–G♯–A–B) that can be used as a substitute for the minor pentatonic for even more melodic possibilities. Check out that Wood dips into this mode with the 10th fret A in measure 7 of the solo and in the interlude's second bar.

TONE ZONE

GUITARS 1 & 2: Solidbody
PICKUP/POSITION: Single-coil/neck
GAIN: 5
EQ: Bass/Mid/Treble: 4/5/6
FX: Phase shifter

Fig. 1

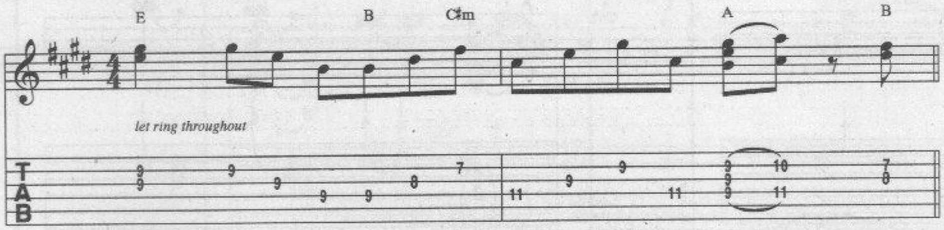
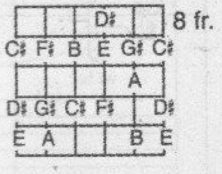
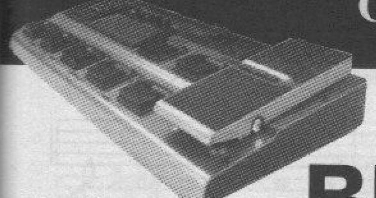


Fig. 2

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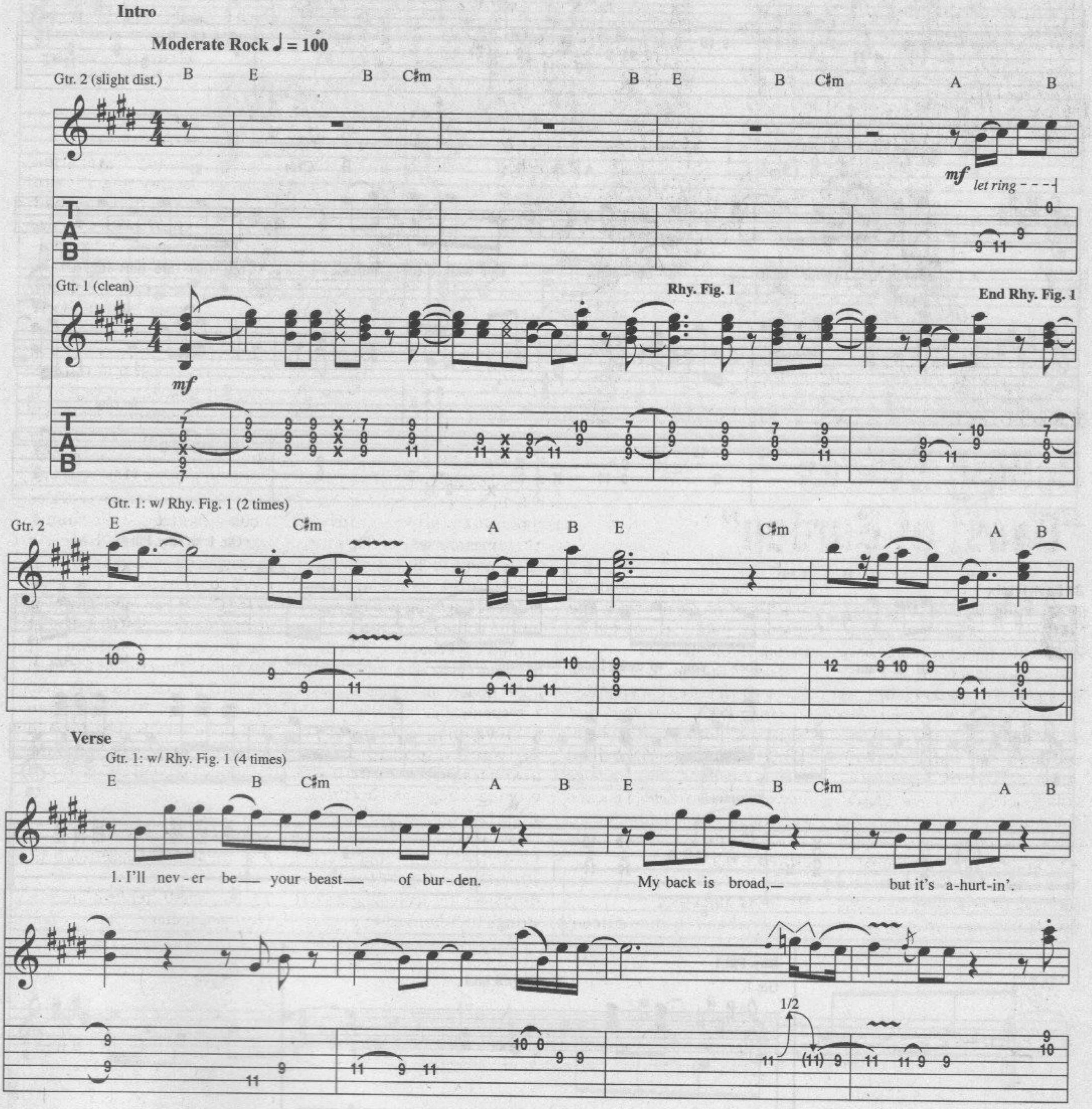
BEAST OF BURDEN

As Recorded by the Rolling Stones

(From the Virgin Recording SOME GIRLS)

Words and Music by Mick Jagger and Keith Richards



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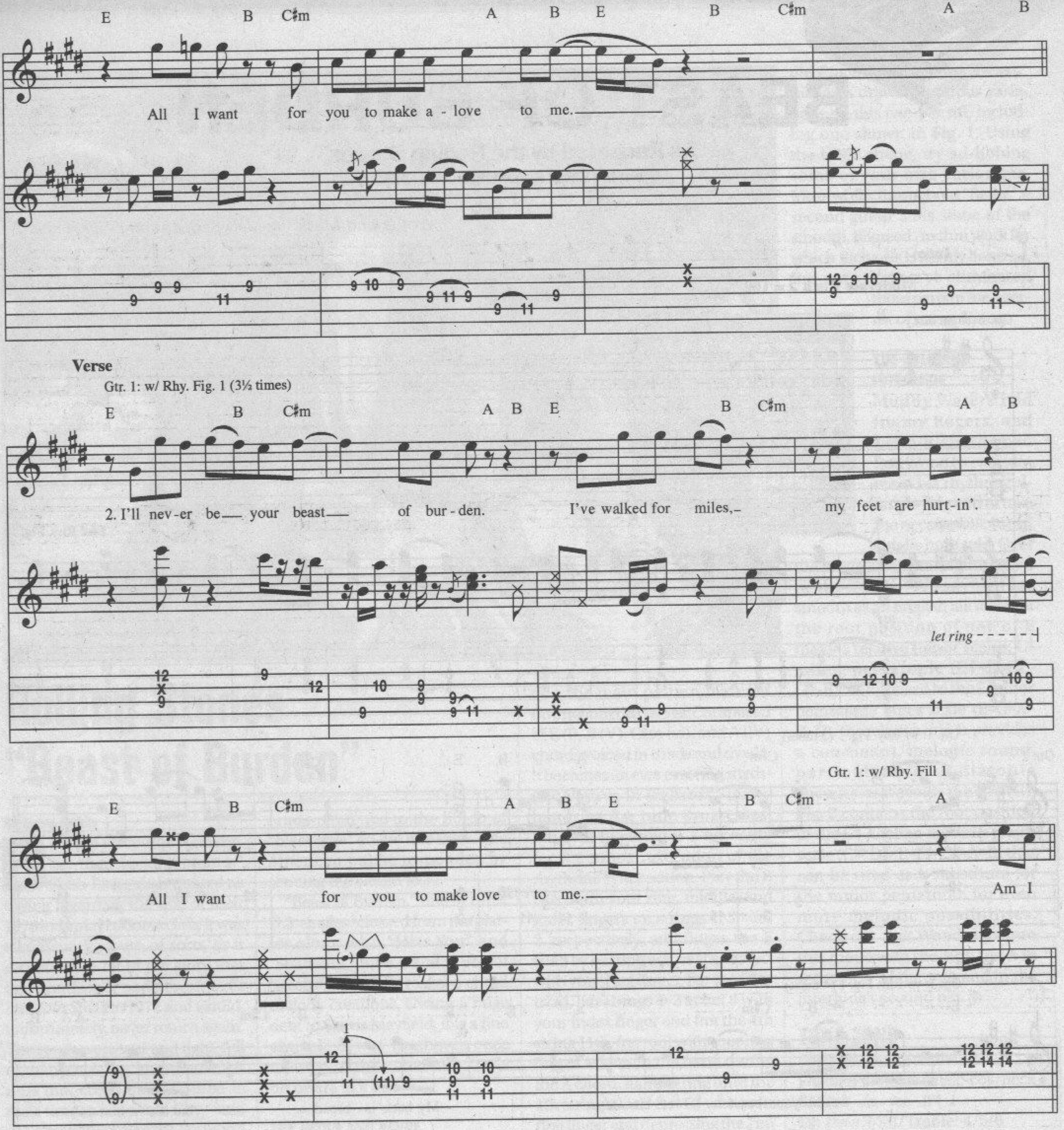
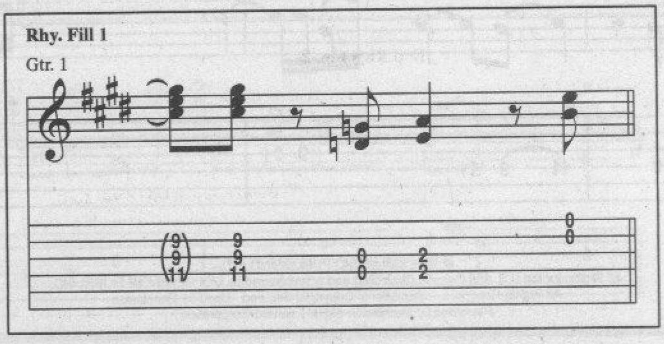
Beast of Burden





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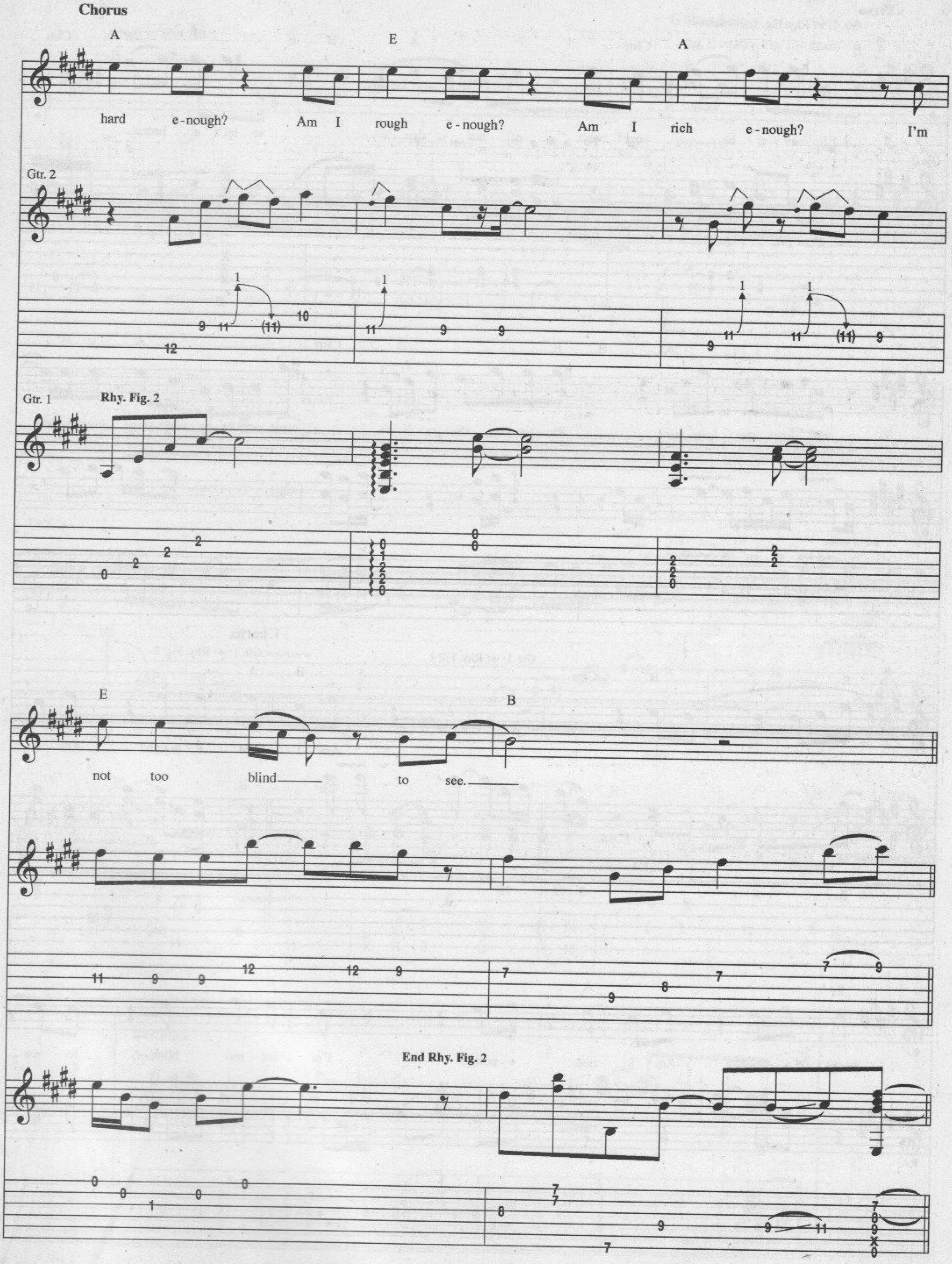
Beast of Burden



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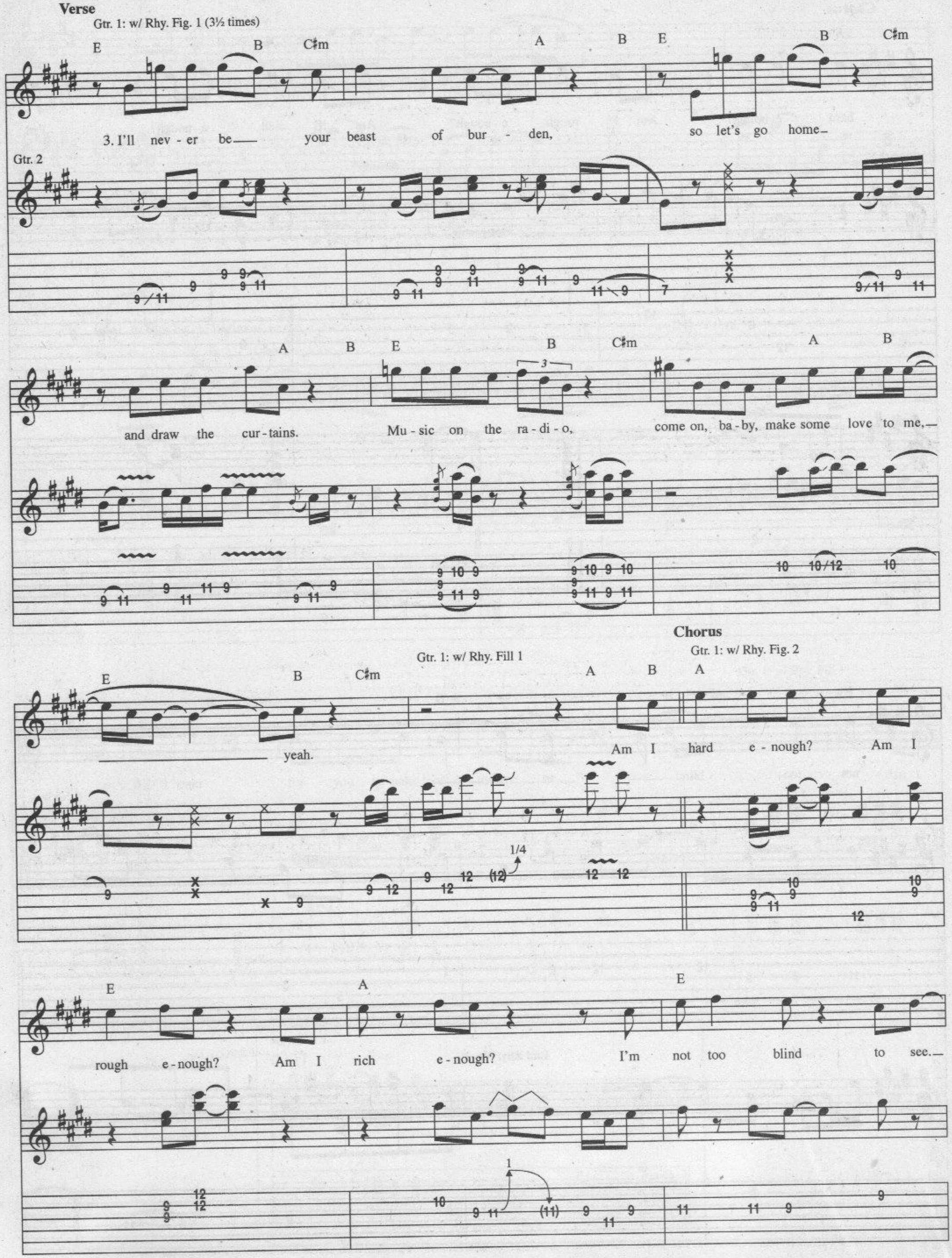

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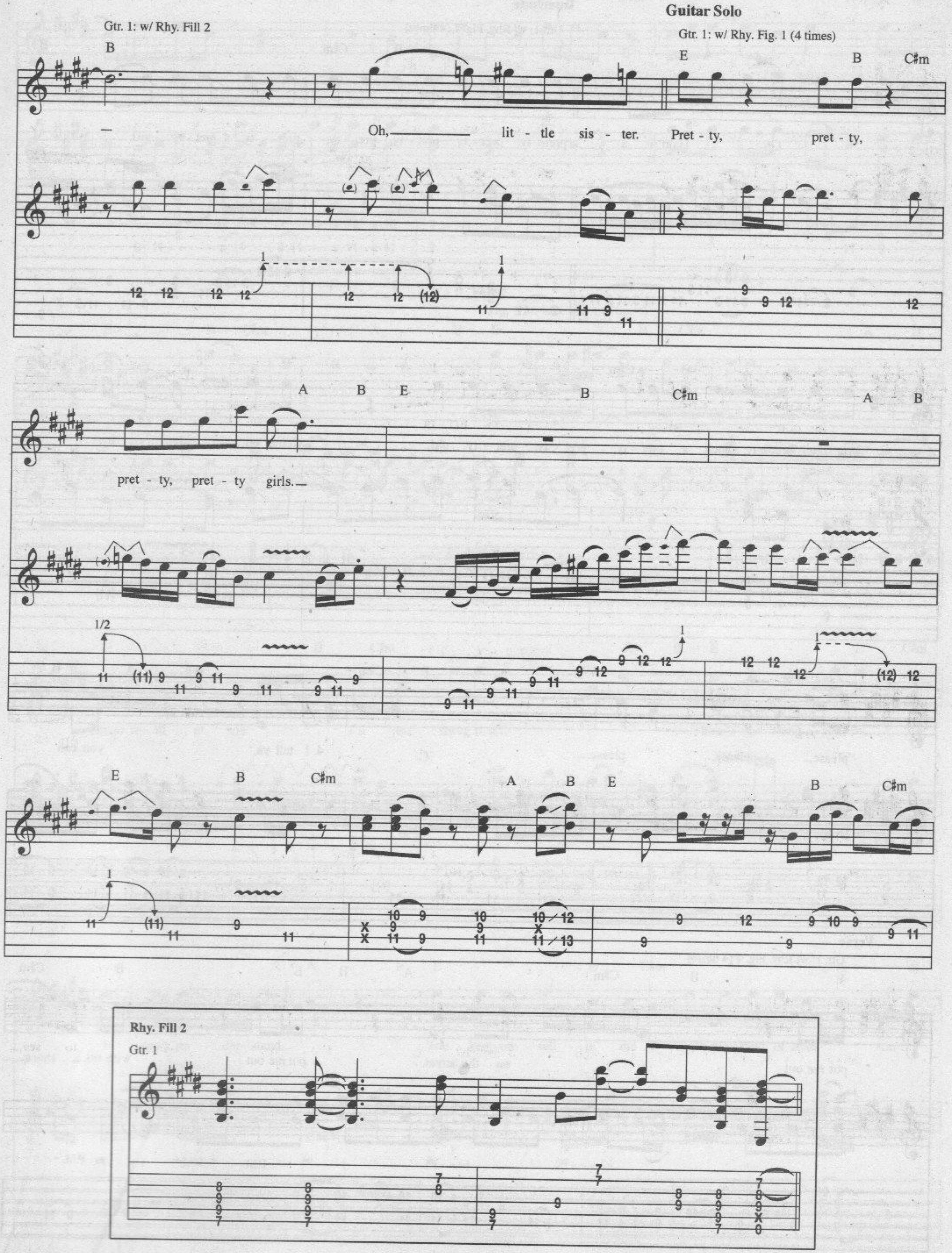

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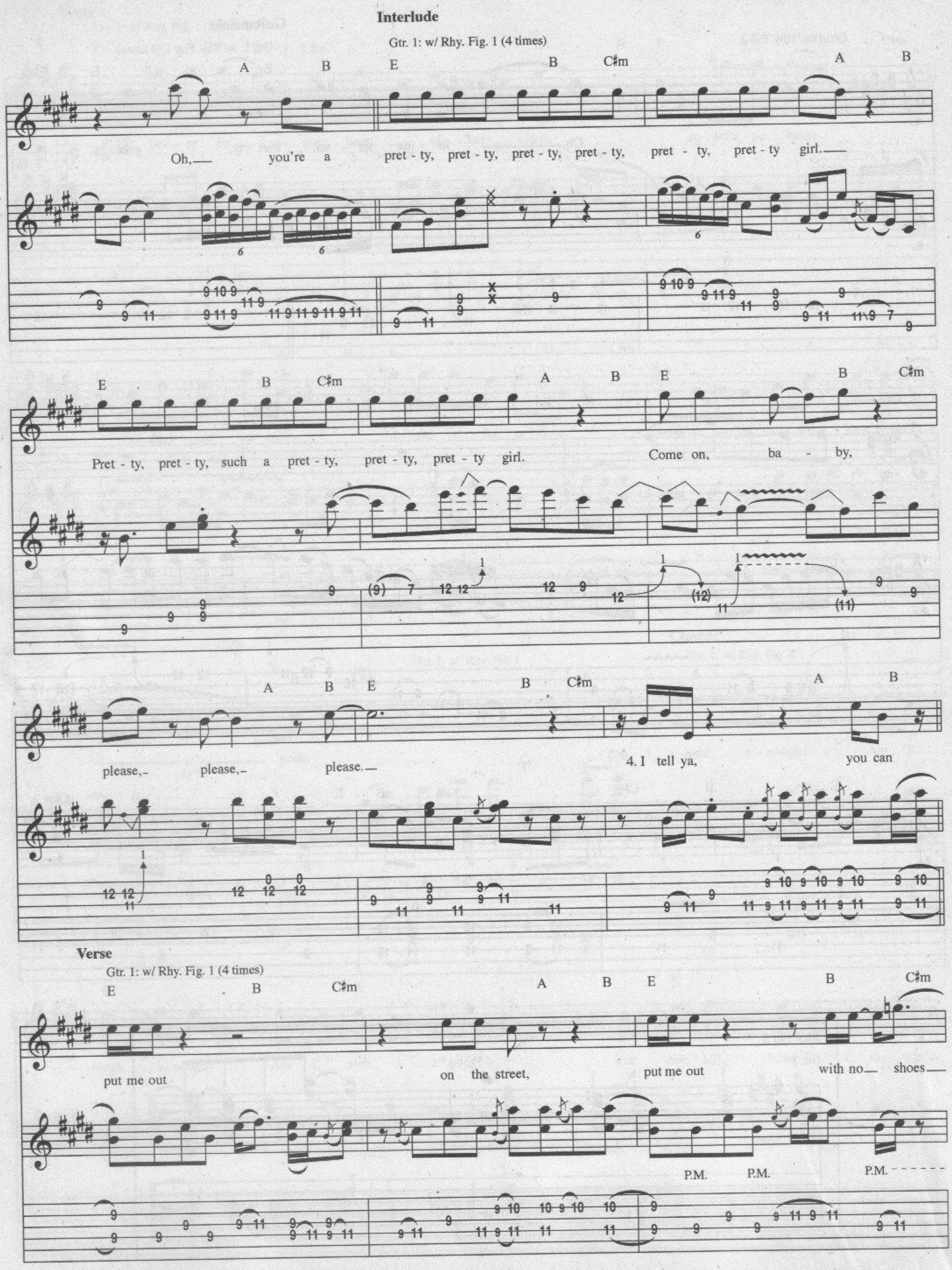

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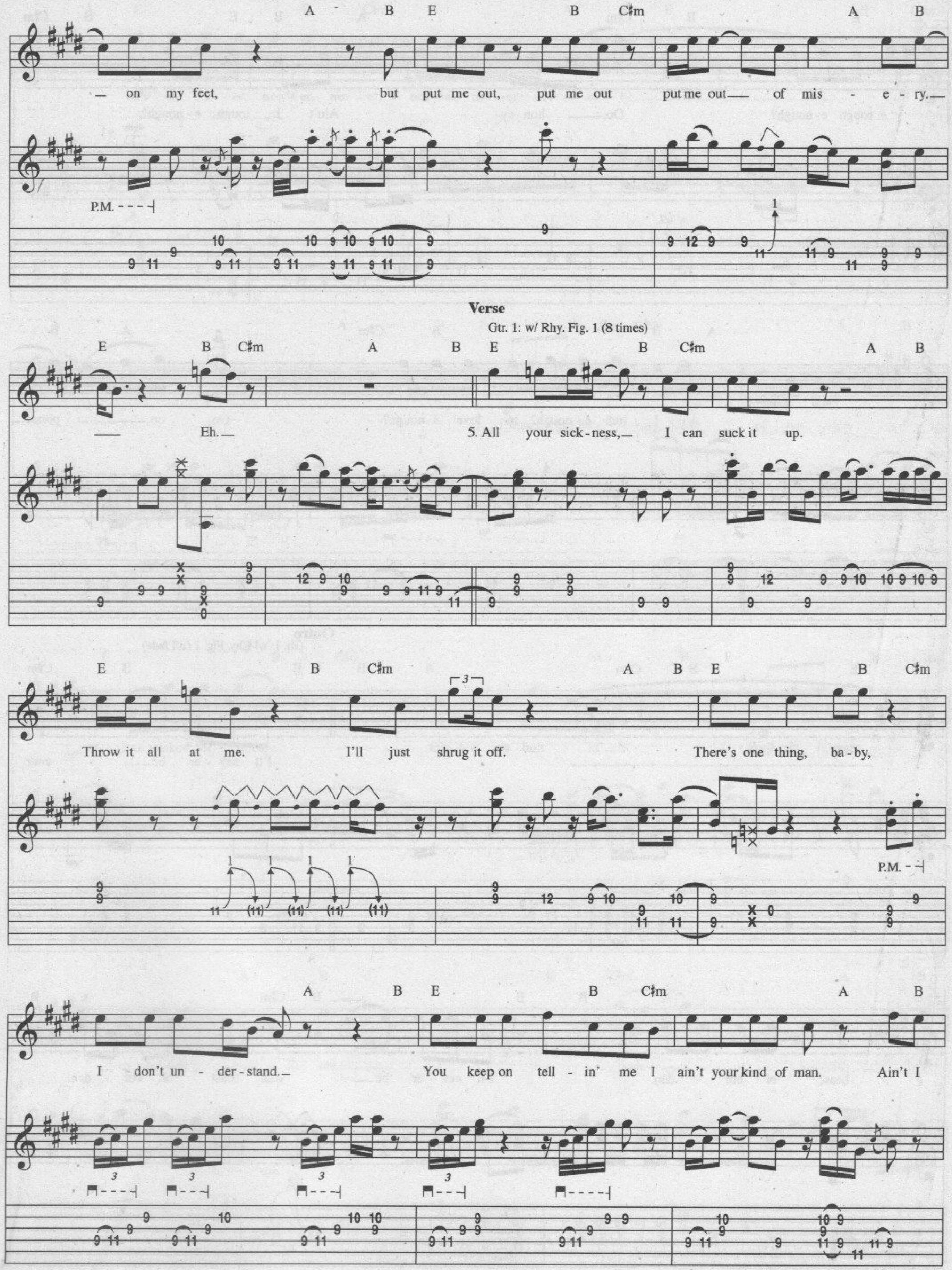

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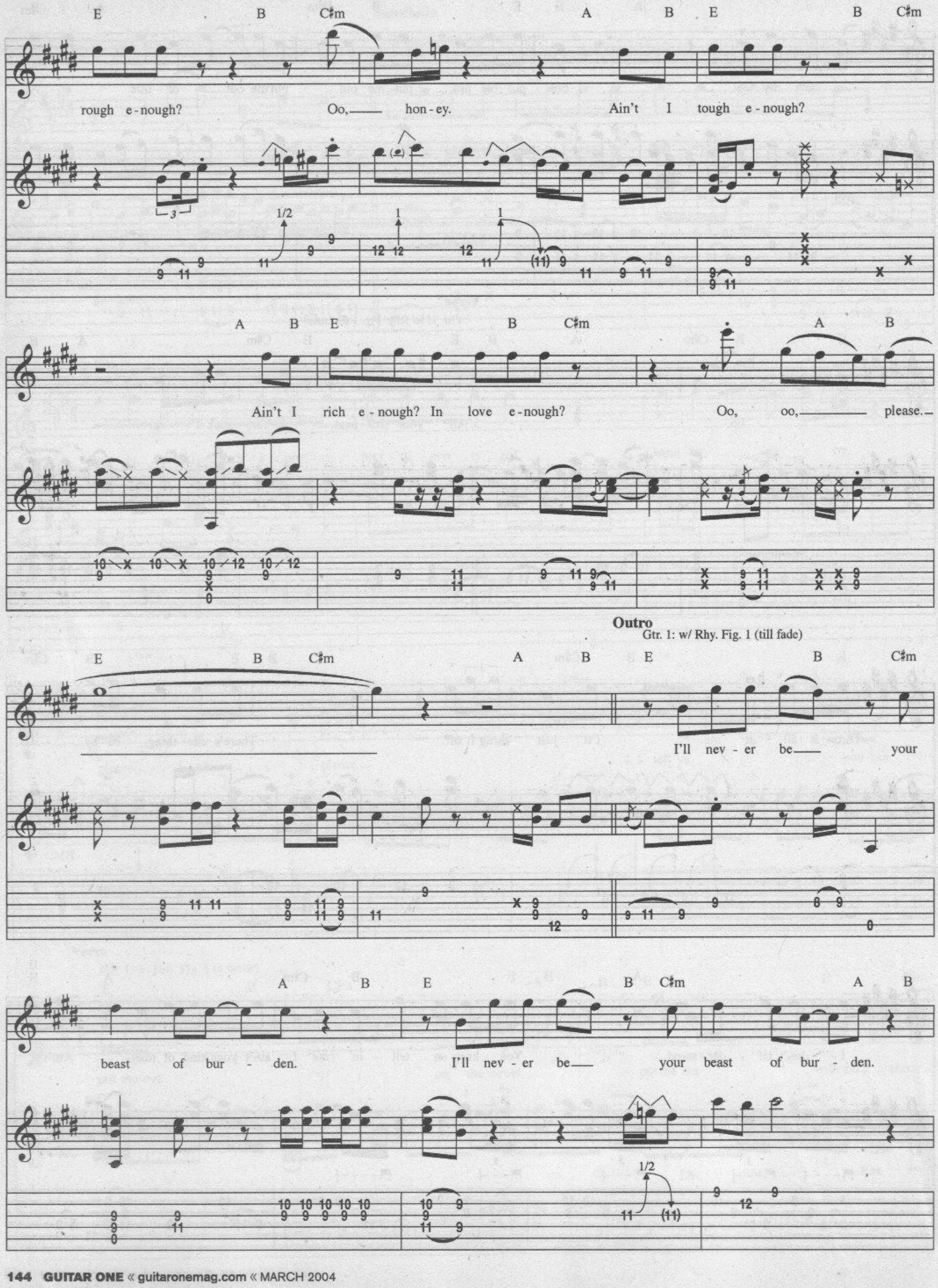

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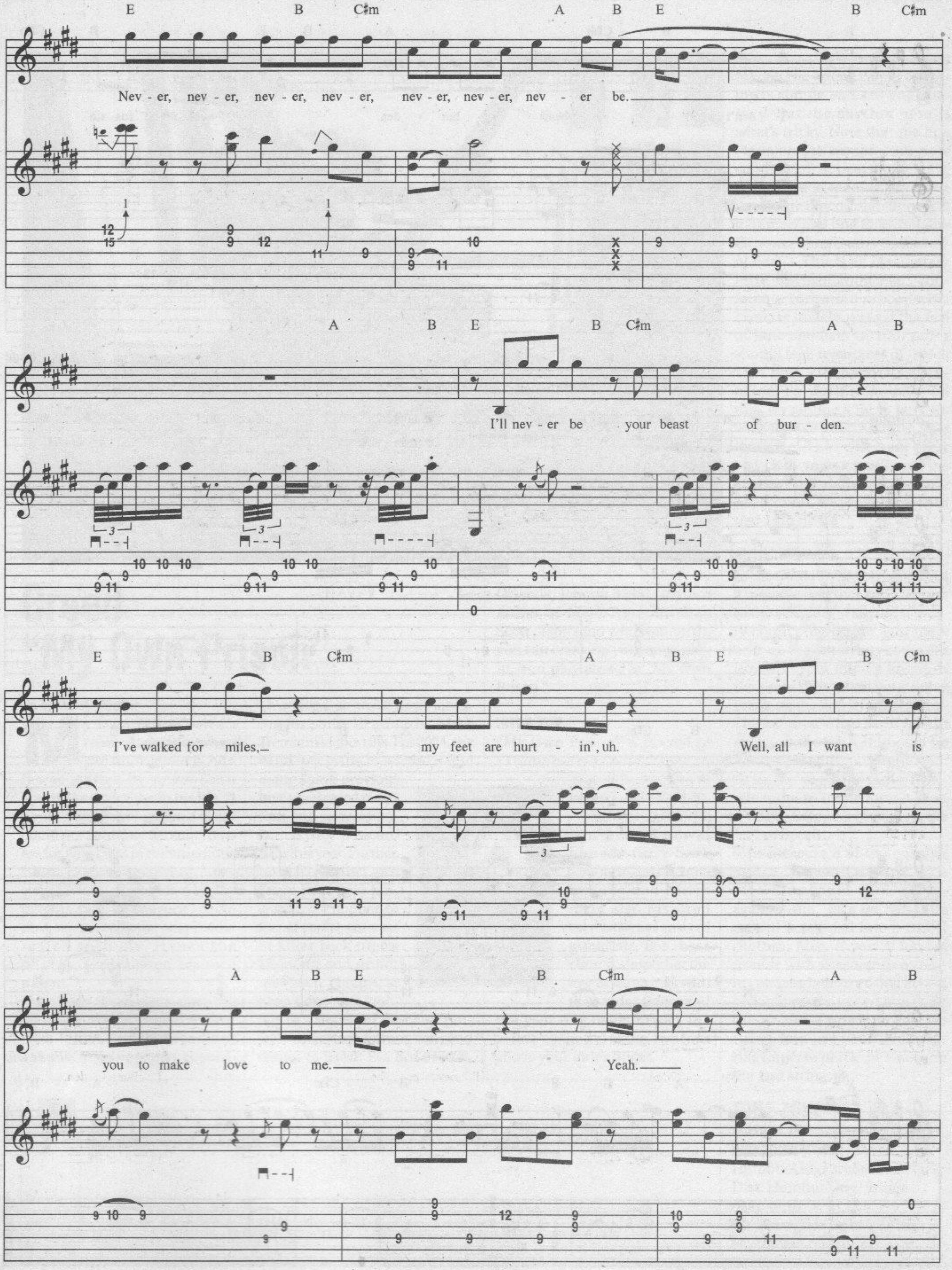

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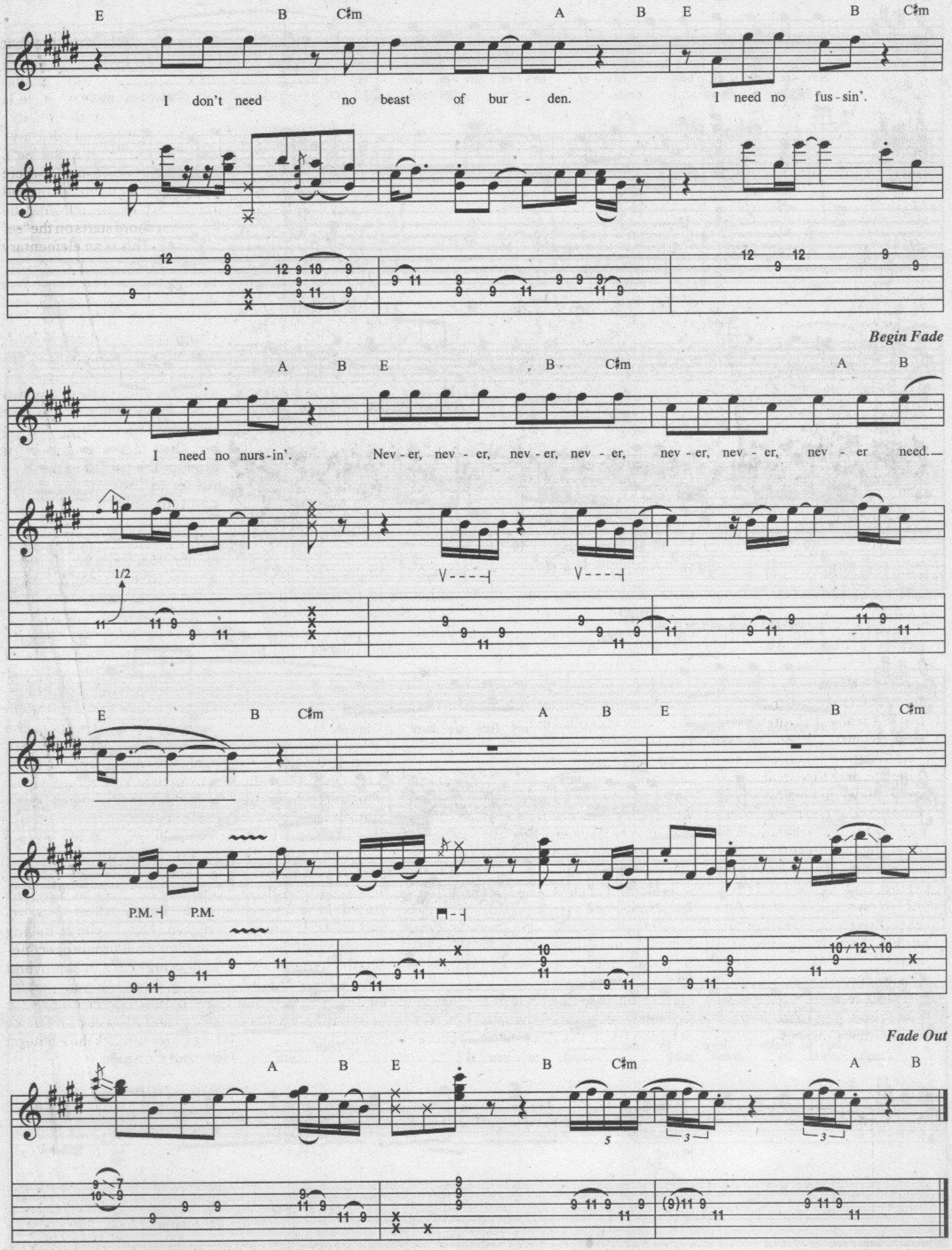
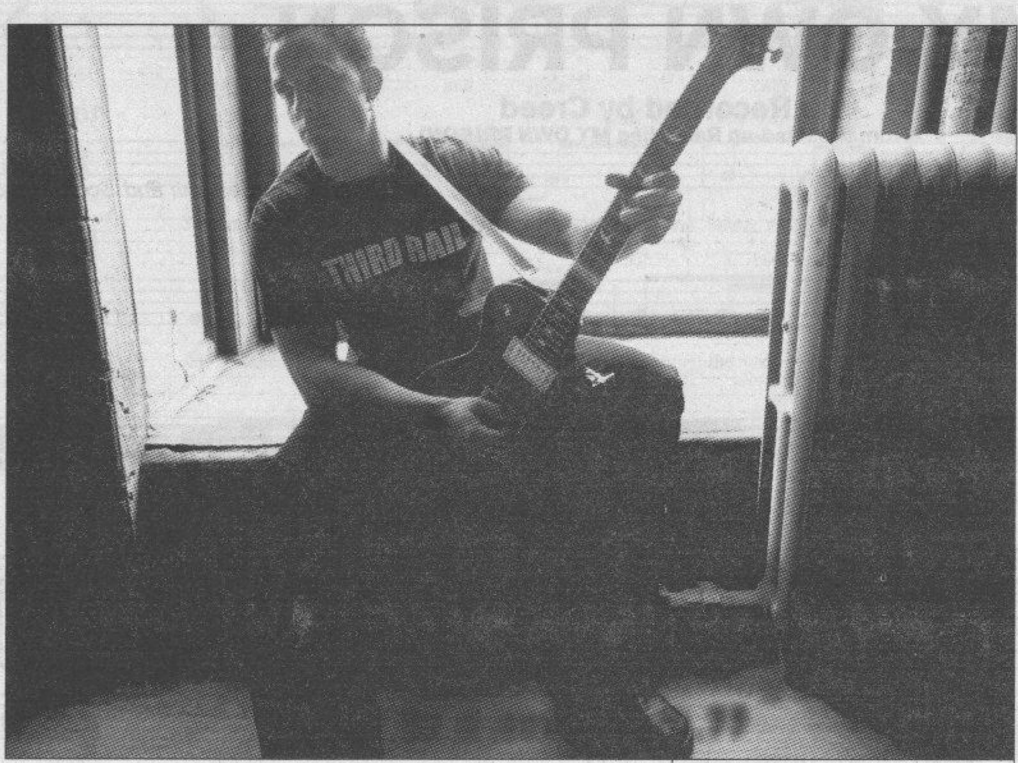




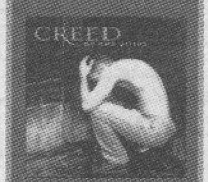
MICHAEL SEXTON

Creed
"My Own Prison"

By Michael Mueller

"My Own Prison"—it's a really dark title, when you think about it. And it was written by singer Scott Stapp at a dark time in his life. "I wrote this when I realized that I could not continue to blame others for why I was in the situations I had placed myself in," the singer relates. "I was blaming my parents, God, and anyone I could find, when really the only blame rested with me. Hence the phrase, 'I've created my own prison.'"

It's been seven years since the release of Creed's debut record, *My Own Prison.* And it's been three years since their last record, *Weathered,* so we've been jonesing for some of guitarist Mark Tremonti's killer riffs. For 2004, the band has plans to release a disc comprising previous hits; unreleased material; and new songs, which they'll record later this year. Further, both Tremonti and Stapp have solo projects in the hopper. In fact, if you've got a set of killer rock pipes, Tremonti and drummer Scott Phillips, at press time, were looking for a singer for their side project. Interested vox men can send demos to JHMP, P.O. Box 616608, Orlando, Florida 32861. If you'd rather be Mark Tremonti than Scott Stapp (and who wouldn't?), you can crank up your amp, plug in, and play along to "My Own Prison."



ALBUM
My Own Prison
(Wind-up)

INTRO RIFF

"My Own Prison" is played in "Tremonti standard," that is, drop-D tuning (low to high: D–A–D–G–B–E). This facilitates the two-octave power chords for which Tremonti has become famous and which have also inspired countless metal guitarists. For these chords, simply bar the low three strings with your index finger and use your ring finger to play the octave on the 3rd string, two frets above your index finger.

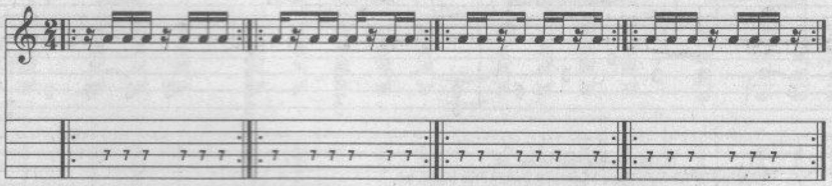
For the single-note line that follows the open D5, the fingering is simple and self-explanatory. But the rhythm here is what's tricky. Note that the line starts on the second 16th-note subdivision of beat 3 (the "ee"). Same goes in measure 2, where the Hendrix-y double-stop and hammer/pull line following the F5 power chord starts on the "ee" of beat 3. This is an elementary form of syncopation. **Fig. 1** contains a 16th-note syncopation exercise to help you get the feel of how one beat of 16th notes should feel, regardless of which 16th note subdivision is eliminated. For further exercise on this, try adding a tie to any two consecutive 16th notes in that exercise. This will help your rhythm moves when you attempt the chords in the chorus section, which is filled with tied 16th notes.

RIFF A

In the Coda, Tremonti whips out a melodic line that adds texture to the simple underlying I–V–vi–IV chord progression. Play the A note on the 4th string, at the 7th fret, with your middle finger. At the same time, plant your index finger on the 2nd string's 6th fret. The hammer-on to B♭ on the 4th string, at the 8th fret, should be performed with your ring finger. Again, we've got the same rhythmic motif as in the intro, where a single-note lick begins on the "ee" of beat 3.

In measure 8 of the ensuing bridge, Tremonti mixes it up a bit with a rapid-fire, "three-against-four" take on Riff A. Be careful not to fall into a triplet rhythm. Also, if you're having trouble with alternate or economy picking here, try using hybrid picking; that is, use your pick for the B♭ and A notes on the 4th string, and use your middle or ring finger to pluck the F note on the 2nd string.

Fig. 1



TONE ZONE

GUITARS 1–2: Solidbody
PICKUP/POSITION: Clean: Humbucking/Bridge and Neck; Dist: Humbucking/Bridge
GAIN: 8–10
EQ: Bass/Mid/Treble: 7/4/6
FX: Flanger on Gtr. 2

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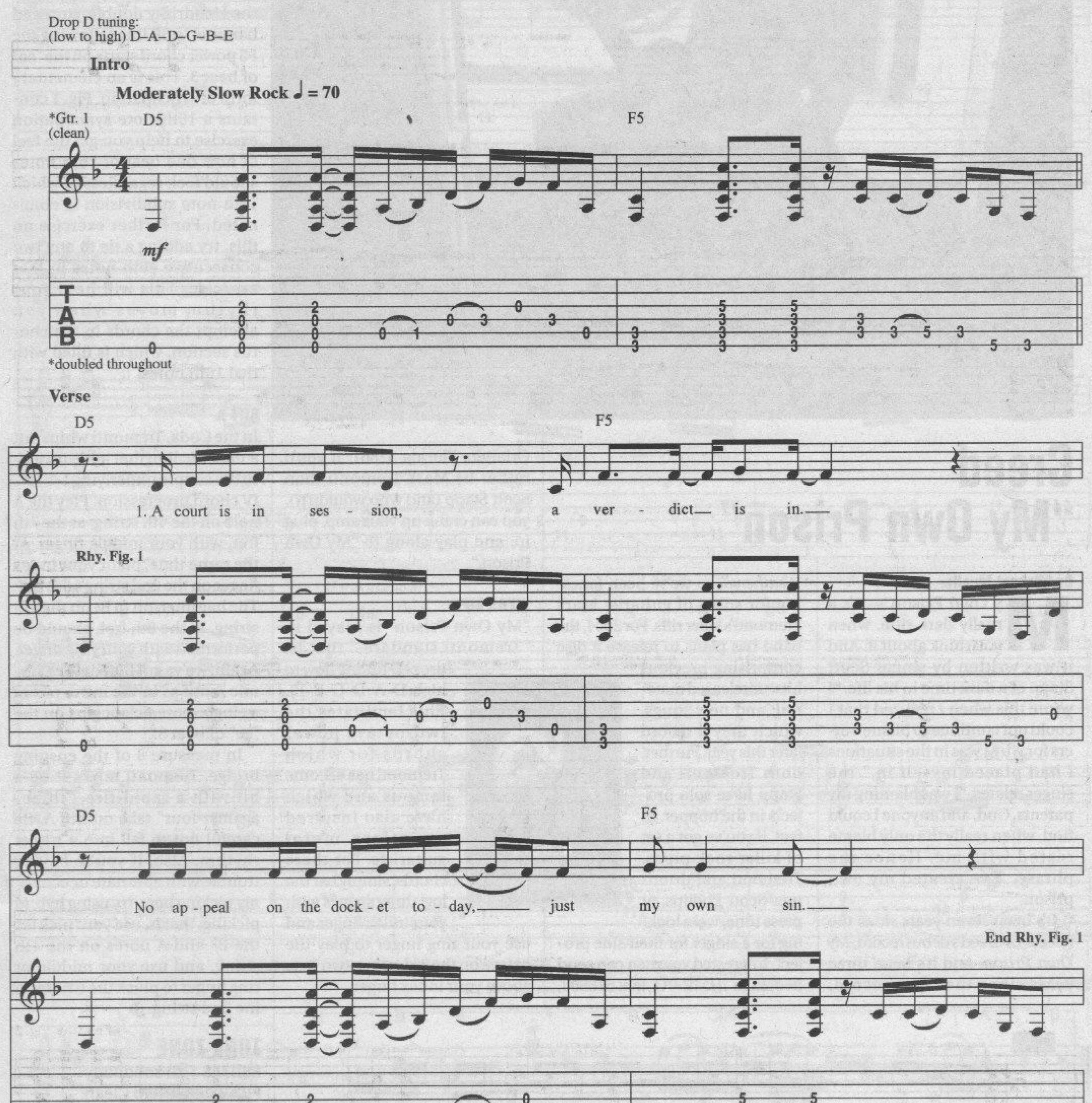
MY OWN PRISON

As Recorded by Creed

(From the Wind-up Recording MY OWN PRISON)

Written by Mark Tremonti and Scott Stapp



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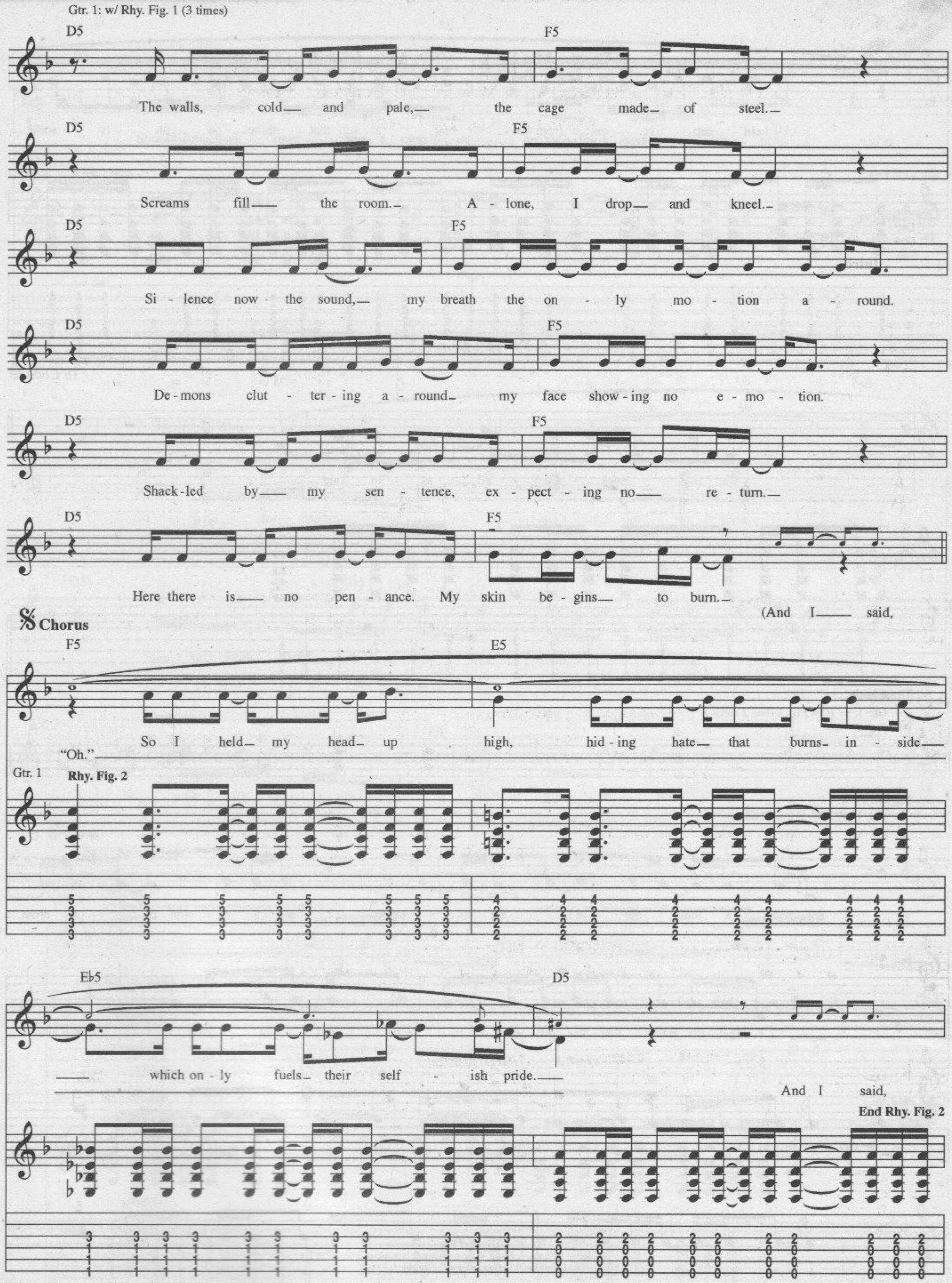

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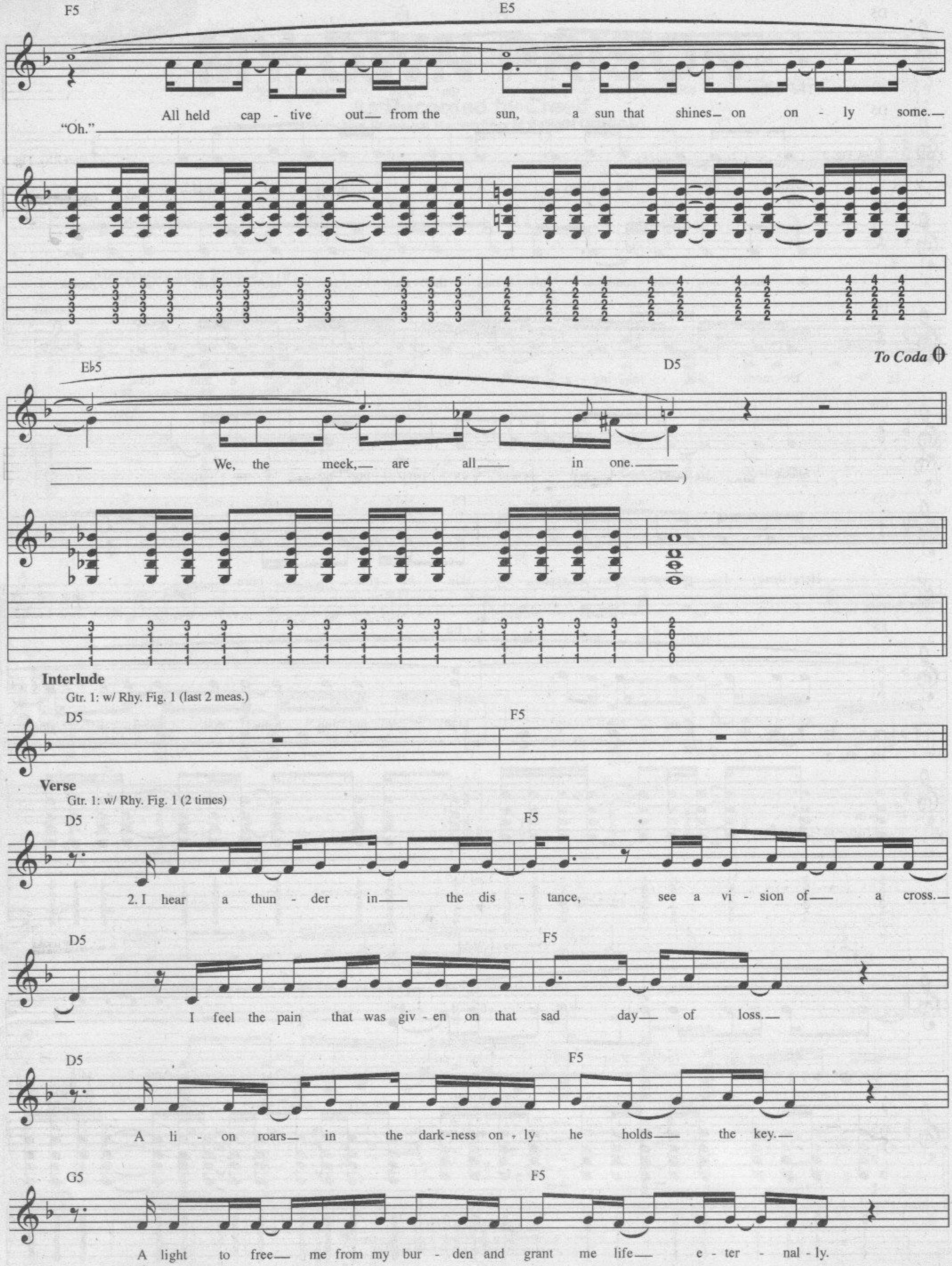

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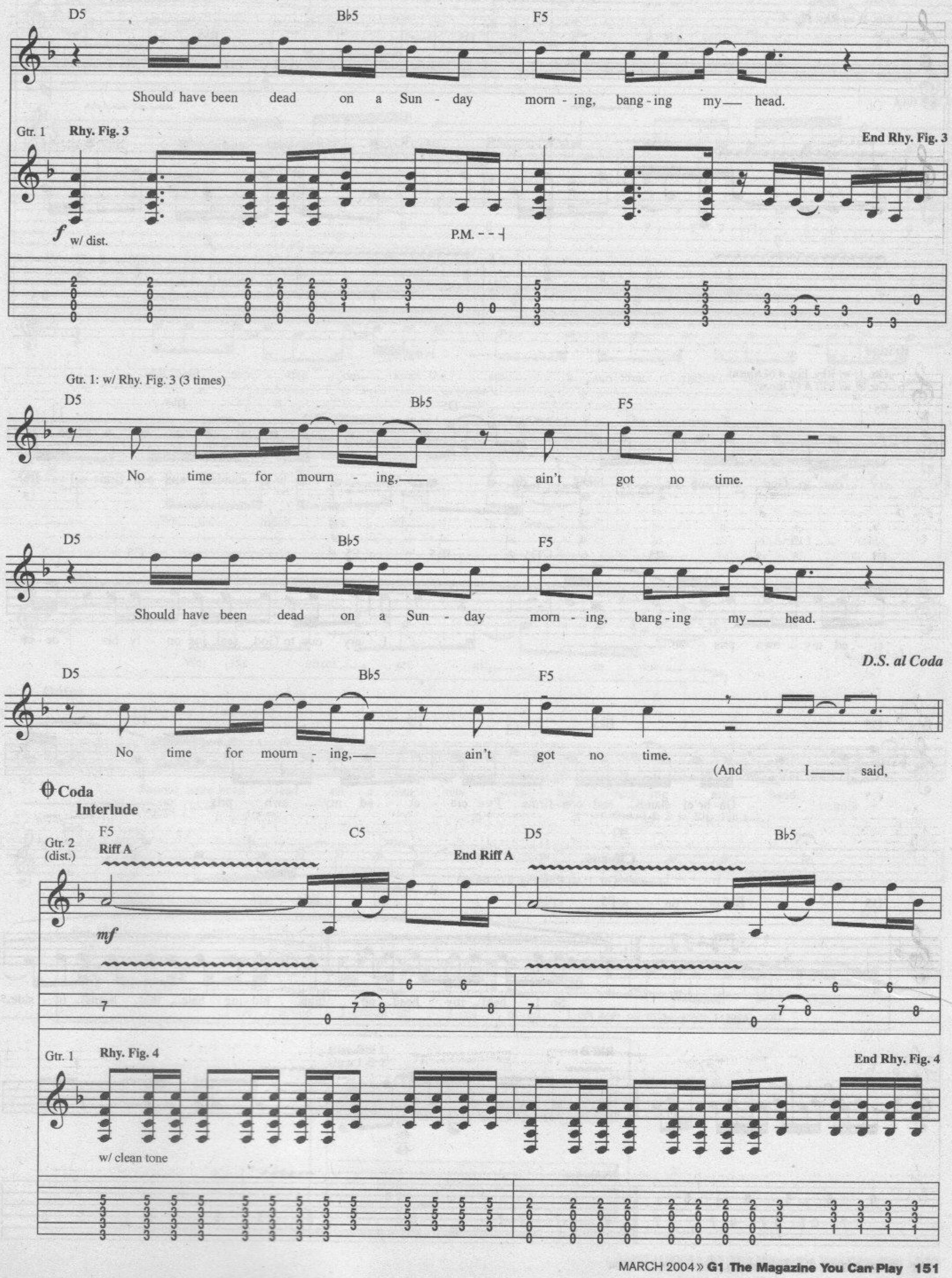

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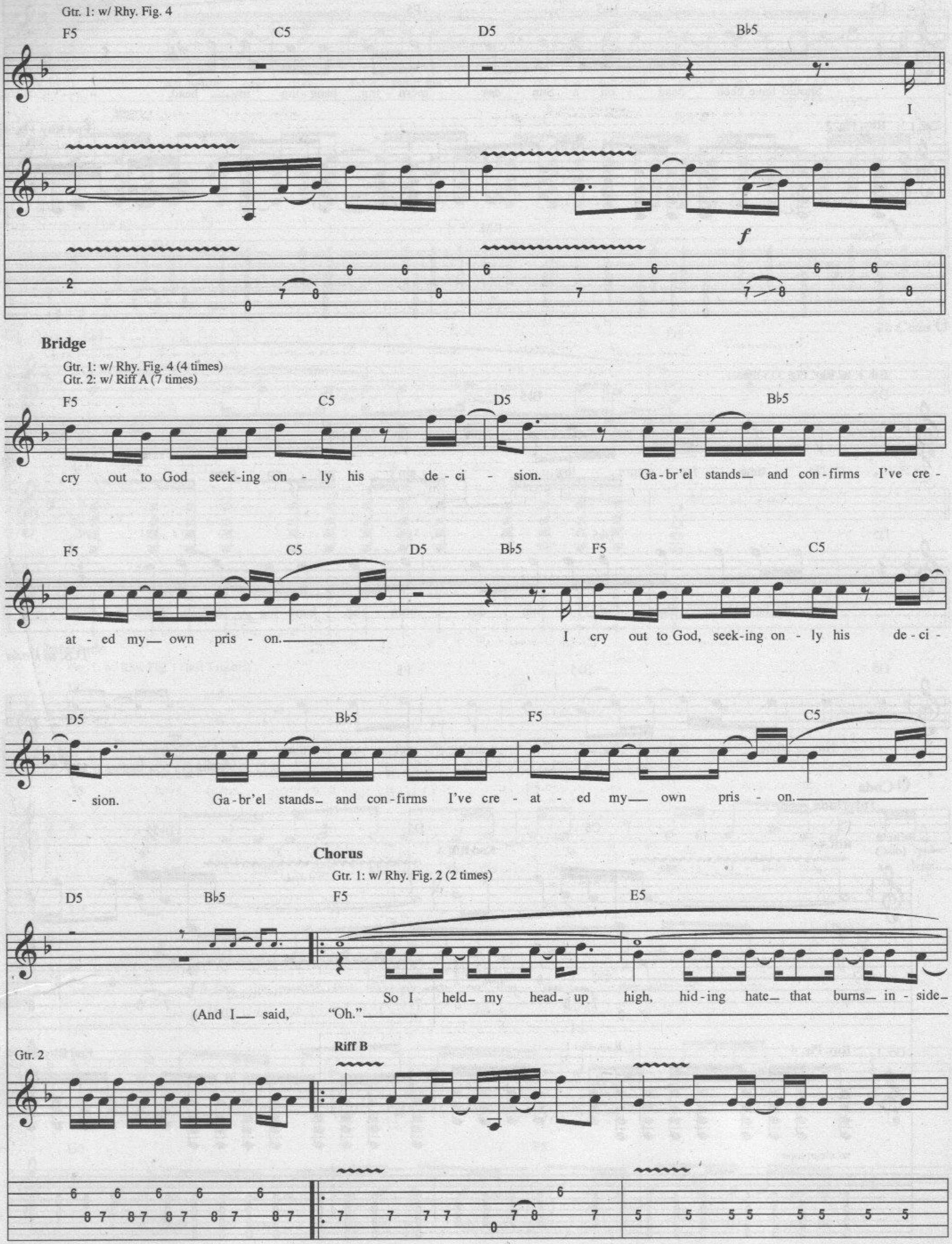

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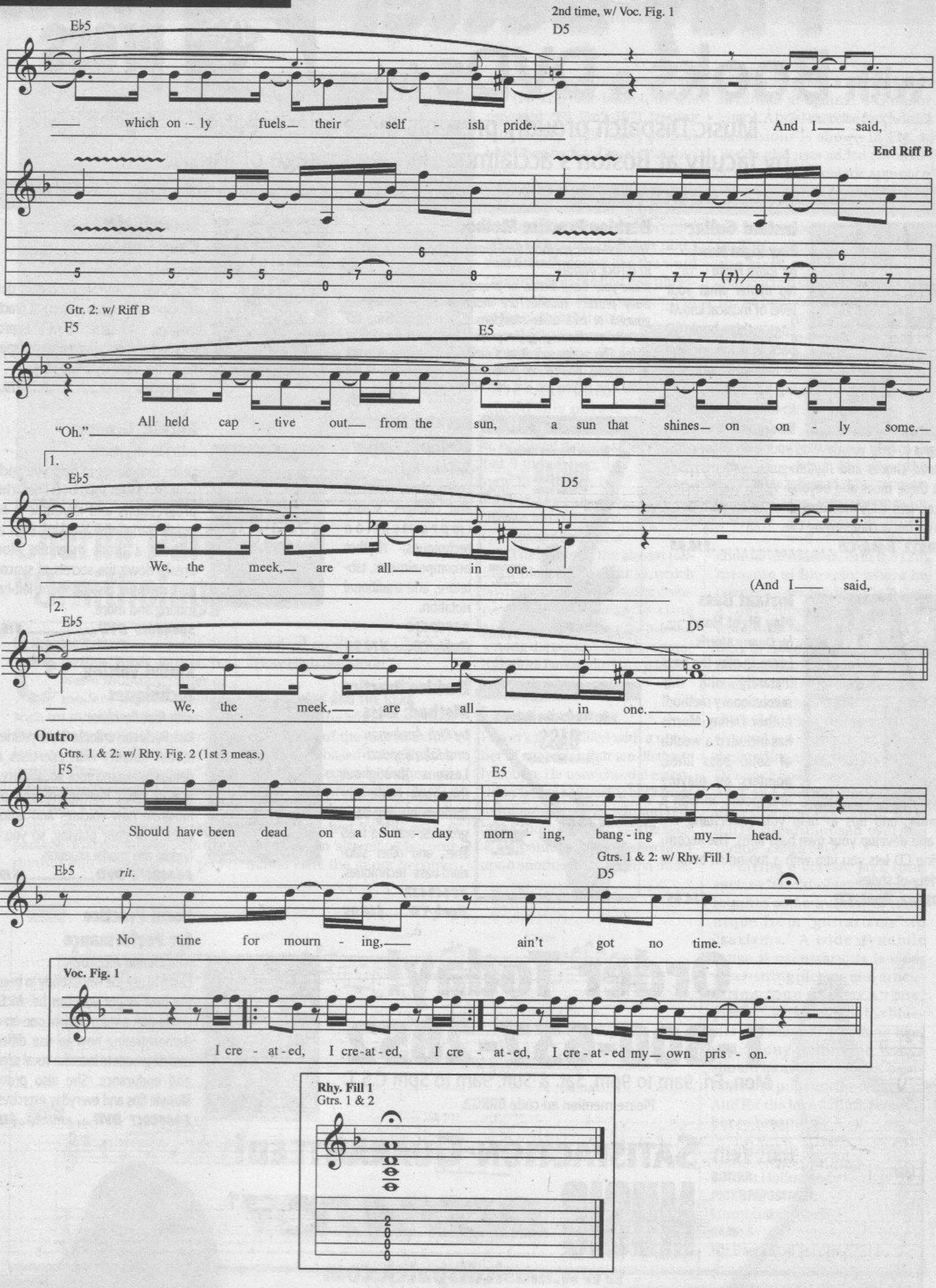


Charlie Parker "Ornithology"

By Douglas Baldwin

Charles "Bird" Parker, Jr. was a founding father of modern jazz; he created such an indelible impression on the language that it simply can't be learned without referencing his contributions. "Ornithology"—a reference to Parker's nickname—is indeed a study of the Bird in flight, a darting pattern of oblique passages that confounds both the rhythm and chords of the pop standard on which it was built, "How High the Moon."

THE CHANGES AND THE HEAD

"How High the Moon" is, of itself, a vital part of the jazz lexicon. A 32-bar tune based on nearly identical 16-bar sections, it begins with a four-measure passage that is a jazz cornerstone: a major tonality is established (in this case, G major), then altered to become minor. Here the minor becomes a ii–V springboard for a new major key (F). The four-bar hat trick is repeated (F6–Fm7–B♭7), leading into the key of E♭ major for four bars, then back to G major for four bars.

"Ornithology" subverts the symmetry of "Moon" using rapid scalar phrases that stop abruptly, often with a pair of eighth notes that literally sound like the word "bebop," as in the first two phrases of the head. Pay close attention to the phrase that runs through bars 7 and 8 of the head; most composers would have either introduced this phrase sooner and repeated it, or tossed it aside at bar 9 to build on the new E♭ tonality, but Parker repeats the phrase almost exactly, transposed up a 4th. Then there is the almost joking triplet phrase of bar 12, which is where the melody pauses unexpectedly. The second time around, this phrase is passed among the players like a hot potato, before Parker slices it up for his textbook solo.

BOX SET
Complete Savoy and Dial Studio Sessions (Savoy)

BIRD WRITES THE BOOK

Parker's solo is filled with a number of strategies that are distinctly bebop. He uses chordal extensions, where a phrase is built from the often-altered 7th, 9th, and 11th of the chord. This can also be seen as a superimposition of one chord upon another, as in the first notes of his solo, where a D major triad is hinted at against a G major chord. A brief exercise for chordal extensions is shown in **Fig. 1**. Parker also uses added chromatic notes and chromatic approach notes in his lines. At the end of the first measure of his solo, he connects the scale tones E and D with an E♭ (an added chromatic note); the sixth measure finds a C approached chromatically from a D♭. In both cases, the chromatic note is a ♭6 in relation to the major chord of the moment, prompting many to extrapolate a "bebop" scale, as shown in **Fig. 2**.

Bird careens through dominant seventh chords with impunity, often tagging numerous tension tones (or non-diatonic notes) via truly exotic chordal extensions, as in the 12th measure of his solo, where he overlays a descending Cm7♭5 on a Gm7 chord. A few bars later, when most players would be content to acknowledge the 16th measure as a resting spot, Parker begins with a chromatic fragment (the second half of measure 15 of the solo), then roller-coasters through a couple of rapid descending arpeggios, again on a D7 chord. Specifically, he outlines Am7 and A♭maj7 chords, then uses this arpeggio motif for a Bm11 superimposed over the "home" chord of G6.

Playing a classic jazz tune such as "Ornithology" on guitar requires some transfer of technique from "guitarisms" to "saxisms." A wide dynamic range is necessary, as is clear cross-string picking and articulation (one note at a time, please!). Parker avoids the bluesier phrasing of someone like, say, Sonny Rollins, so bends should be avoided; slides, hammers and pulls are the way to go. And for the love of Bird, remember to breathe.

Fig. 1

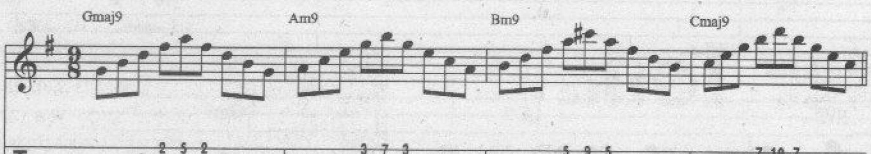
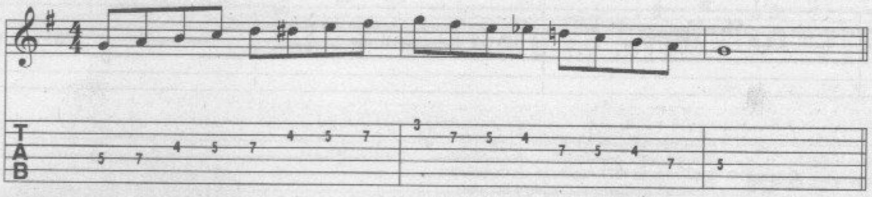


Fig. 2



TONE ZONE

GUITAR: Hollowbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 5
EQ: Bass/Mid Treble: 8/5/4

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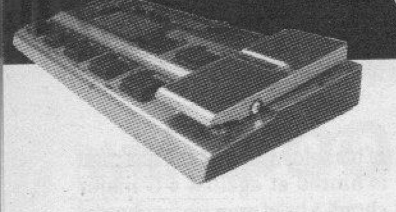


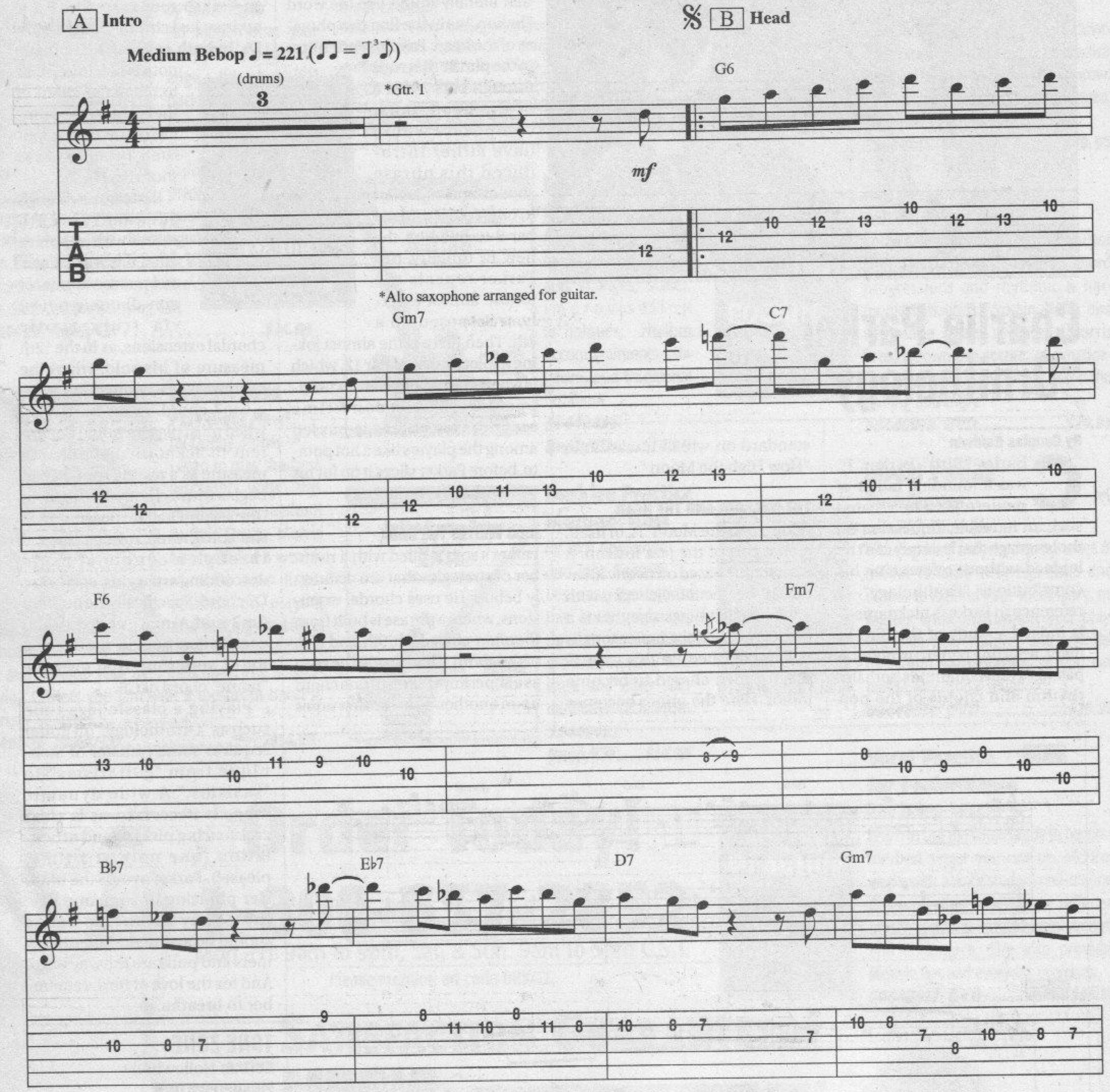
ORNITHOLOGY

As Recorded by Charlie Parker

(From the Savoy Recording THE COMPLETE SAVOY AND DIAL STUDIO SESSIONS)

Transcribed by Adam Perlmutter

Written by Charlie Parker



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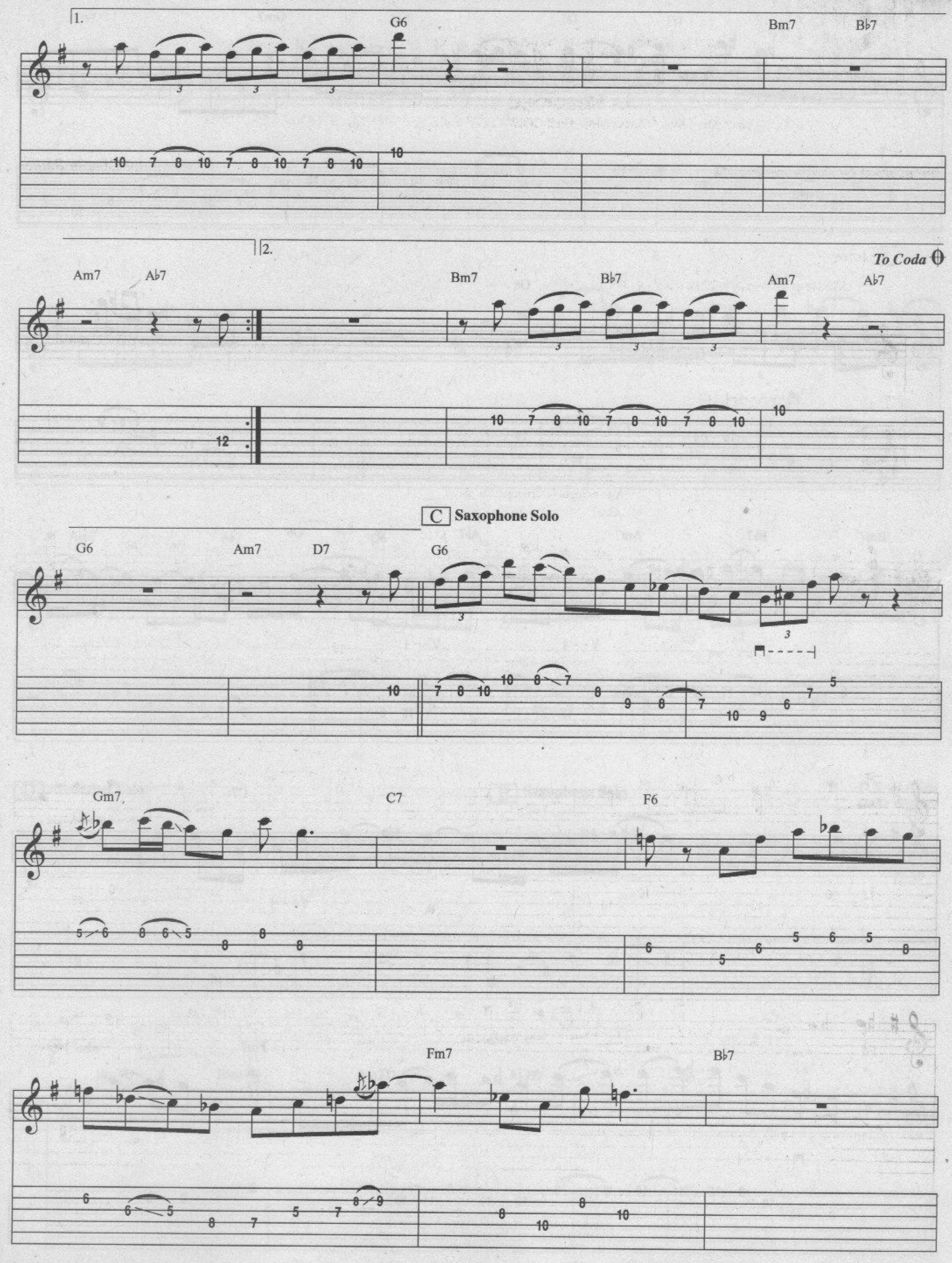

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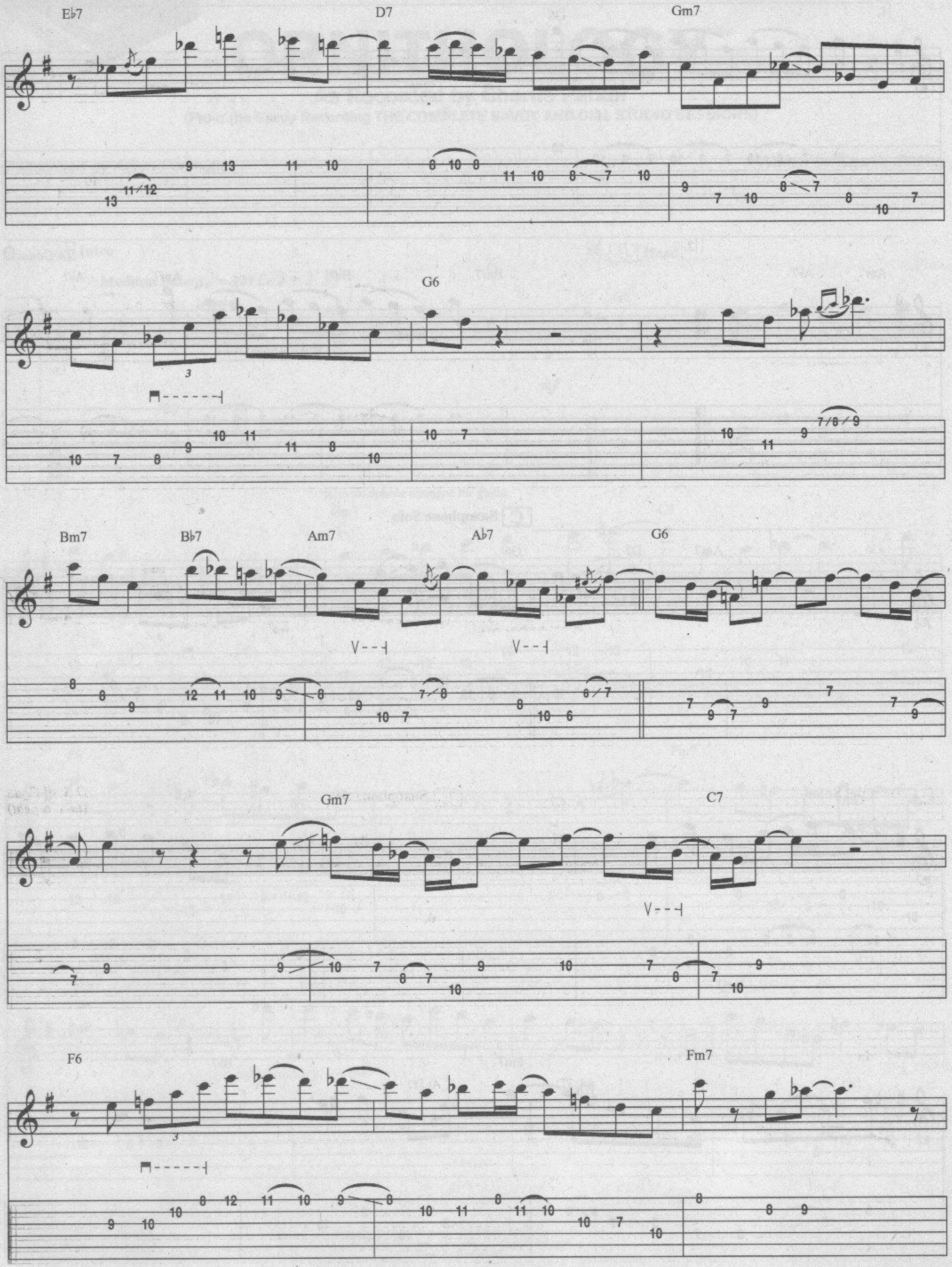
Ornithology



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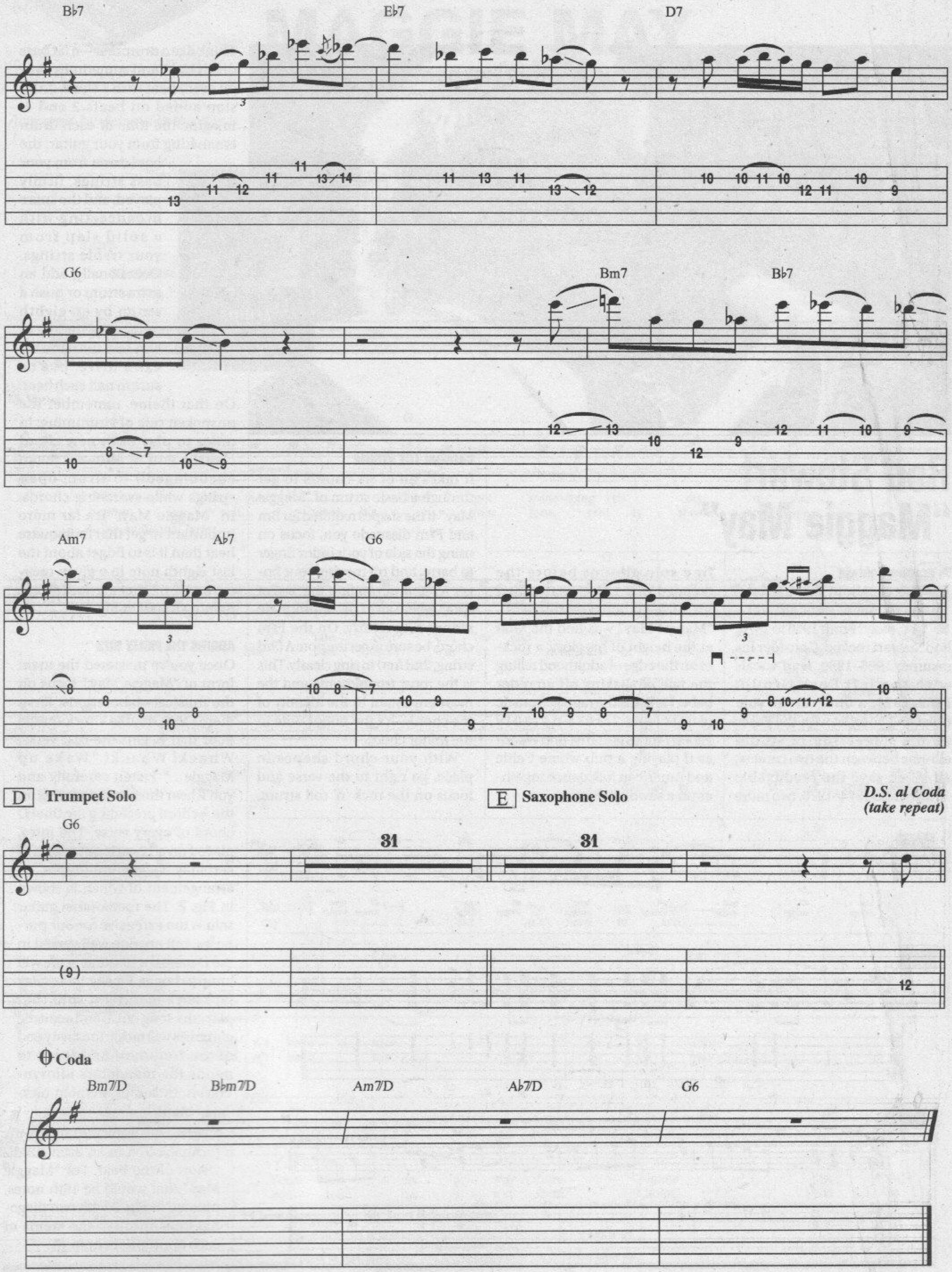


ALBUM
Every Picture Tells a Story
(Mercury)

Rod Stewart "Maggie May"

By Douglas Baldwin

Forget about the tuxedoed crooner of standards for a sec, okay? From 1966 to 1976, Rod Stewart rocked. Consider his resumé: 1966–1969, lead vocals with the Jeff Beck Group; 1969–1974, a dual run as solo artist and vocalist with the Faces (and a staggering 12 studio albums between the two careers, all killer, save the predictable *Smiler*); and 1974–1976, two more fine solo albums before the dreaded disco disease numbed his blessed cocks-comb skull. "Maggie May" was Rod the Mod at the height of his glory, a rocker on the edge of adulthood telling the tale of shaking off an older babe. He leads the ragtag acoustic musicians (most notably Faces/Stones guitarist Ron Wood) as if playing a pub where Celtic and American folk dance together on a sawdust floor.

SUSSING THE STRUM

It takes all of six chords to get through a basic strum of "Maggie May." If the shapes required for Bm and F♯m dissuade you, focus on using the side of your index finger to barre, and try moving your finger a bit until you find the "sweet spot" where all of the appropriate strings ring clearly. On the F♯m chord, be sure to get the note A (3rd string, 2nd fret) to ring clearly. This is the most troublesome and the most important to the identity of the chord—it's the minor note in the minor chord.

With your chord shapes in place, go right to the verse and focus on the rock 'n' roll strum. Think like a drummer—a fat bass drum kick (and sometimes two) on every beat with a snare drum slap added on beats 2 and 4. Imagine the tone of each drum emanating from your guitar: the bass drum from your bass strings, firmly played, and the snare broadcasting with a solid slap from your treble strings. Occasionally, add an extra strum or push a strum by an eighth note at the middle or end of a measure for extra drive, but be sure to nail each beat. On that theme, remember the unspoken rule of strumming: in order to play each new chord clearly, you're allowed (even encouraged!) to strum open strings while switching chords. In "Maggie May," it's far more important to get that foursquare beat than it is to fidget about the last eighth note in a given measure. All of these goodies are demonstrated in **Fig. 1**.

ADDING THE FRILLY BITS

Once you've mastered the main form of "Maggie May," focus on the musical elaborations. First, there's that double knock on the door that begins the first verse: Whack! Whack! "Wake up Maggie..." Listen carefully and you'll hear those same accents on the A chord preceding the final D chord of every verse. The intro, played on a 12-string acoustic, is certainly a signature phrase, an arrangement of which is shown in **Fig. 2**. The memorable guitar solo is too extensive for our purposes, but anyone well versed in the D major pentatonic scale will jump its bones. Finally, there's Ray Jackson's mandolin solo that plays the song out. Good acoustic guitarists will tackle the dusty end of the fretboard and learn to mimic the mandolin's idiosyncrasies, including tremolo picking, where a single long note is played with repeated down-up picking, often in an even subdivision of the beat. For "Maggie May," that would be 16th notes, notated in **Fig. 3** with two diagonal lines through the stems of each appropriate note.

Fig. 1

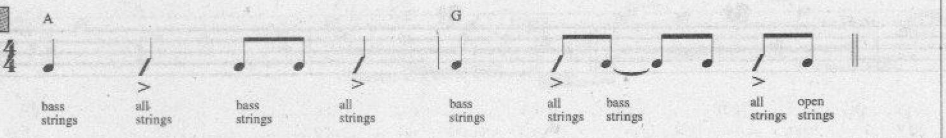


Fig. 2

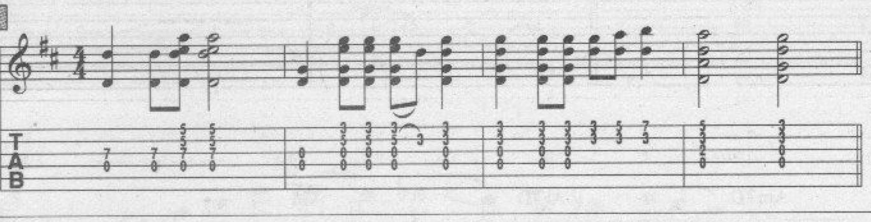
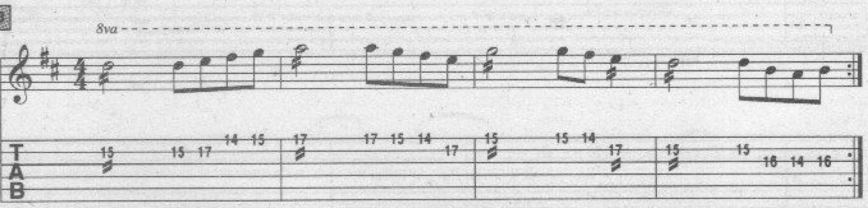


Fig. 3



RETNA

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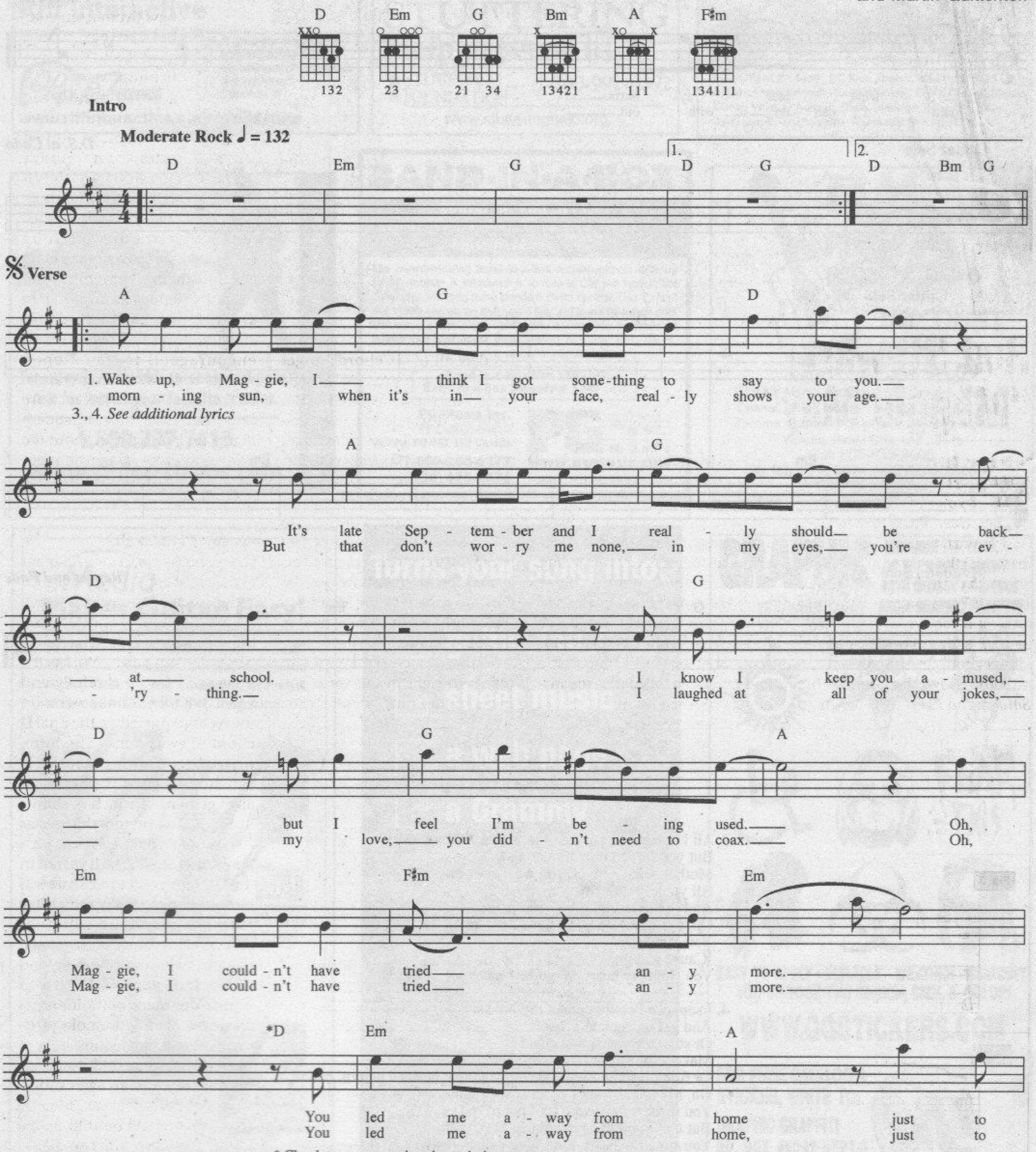
MAGGIE MAY

As Recorded by Rod Stewart

(From the Mercury Recording EVERY PICTURE TELLS A STORY)

Arranged by Adam Perlmutter

Words and Music by Rod Stewart and Martin Quittenton



* Chord appears on various beats during repeats.

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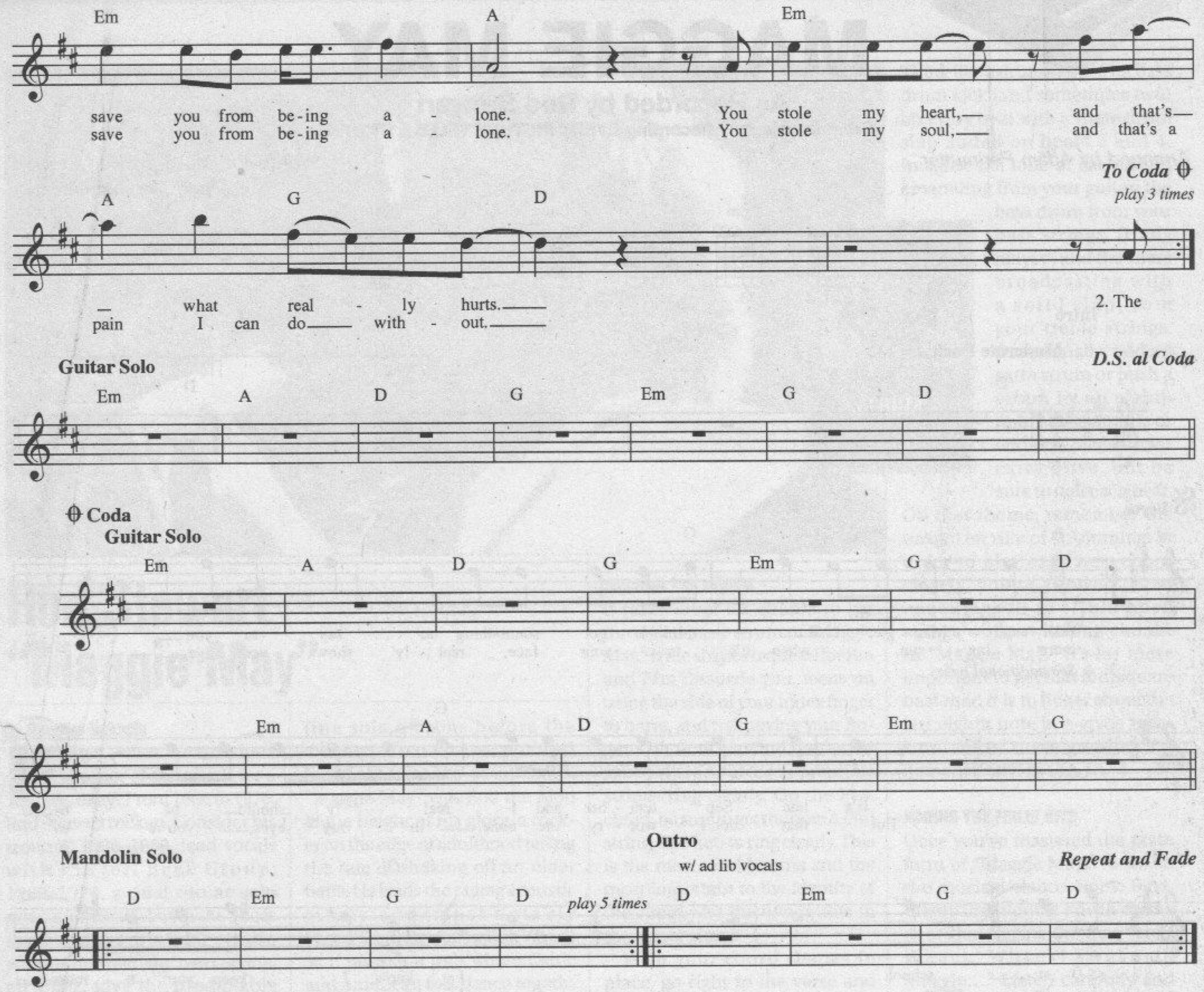
Maggie May



Additional Lyrics

3. All I needed was a friend to lend a guiding hand,
But you turned into a lover and,
Mother, what a lover, you wore me out.
All you did was wreck my bed
And in the morning kick me in the head.
Oh, Maggie, I couldn't have tried anymore.
You lured me away from home
'Cause you didn't want to be alone.
You stole my heart, I couldn't leave you if I tried.

4. I suppose I could collect my books
And get on back to school.
Or steal my daddy's cue and
Make a living out of playing pool.
Or find myself a rock and roll band that needs a helpin' hand.
Oh, Maggie, I wish I'd never seen your face.
You made a first-class fool out of me,
But I'm as blind as a fool can be.
You stole my heart, but I love you anyway.